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THE CAXTON MAGAZINE

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All Editorial Communications should be addressed to the Editor, THE CAXTON MAGAZINE, Avenue Chambers, Southampton Row, London, W.C.

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See the previous issues of "The Caxton Magazine" for other A.T.F. Faces.

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1923

THE Proprietors and Editor of the Caxton Magazine extend to their Readers hearty Good Wishes for a Prosperous New Year.

WE have received the following messages from well-known leaders of the trade:—

MR. R. A. AUSTEN-LEIGH

(President of the Federation of Master Printers).

"Few master printers will regret the passing of 1922, which has been a year of bad trade and prolonged negotiations over wages. These, however, are now definitely settled till the end of 1923, with the result that master printers should be able to turn their undivided attention to their own businesses. While there are some slight indications of a coming improvement in trade, yet in view of the international situation one would need to be a confirmed optimist to prophesy any particular prosperity in the printing trade or any other trade during the coming year. We know, however, that 'hope springs eternal in the human breast,' and master printers are not behind in being sanguine."

LIEUT.-COL. TRUSCOTT

(President London Master Printers' Association).

"There is every prospect of considerable improvement of trade generally in the coming year, which should be greatly accelerated if the promised further reduction in postal charges is made good, and the printing trade, especially in the latter event, should share considerably in the benefits which all industries would receive from a revival."

London printers are somewhat handicapped in preparing to take steps to secure a share of increased business by the quite inadequate wage reductions which have been at last agreed to by the various unions, but this difficulty can be largely surmounted if the members of the unions, in return for the more than sympathetic consideration given to their position by their employers, will do everything possible to increase output and severely discourage any slackness on the part of short-sighted workers. Otherwise London jobbing printing is moribund.

I want everyone to understand that the whole of the reductions in wages which our employes have suffered and will suffer according to agreement has gone, and will go, entirely to our customers. That and the giving up of part of our profit will be our share towards endeavouring to keep the London trade together."

MR. W. B. WYKES

(President of Midland Master Printers' Alliance).

"I am exceedingly optimistic, and feel that the stabilisation of wages next year, together with the better spirit that has been exhibited not only between our own members, but between ourselves and the trade unions, will make 1923 a very good year for printers generally."

MR. W. H. THOMAS, J.P., Chairman Jordison & Co., Ltd., Middlesbrough and London

(President North-Eastern Master Printers' Alliance).

"Printers in the North-East of England will remember 1922 as one of the most difficult years they have ever had to face. The staple trades of the district—shipbuilding, engineering and iron and steel production—have been almost at a standstill for the greater portion of the year, and naturally this has reacted upon the printing and stationery trades."

At the time of writing, however, there are not wanting signs that a real improvement has commenced, and the prospect for the coming year is somewhat brighter. Really good trade is not perhaps to be expected for some considerable time, but 1923 should be a better year than its predecessor for the printer so far as volume of business is concerned. Whether it will be better from the monetary point of view is another matter.

To printers who do business in total ignorance of their costs it will only afford an opportunity of advancing more rapidly to their ultimate goal, namely, the Bankruptcy Court, but for the man who knows what he is doing, and conducts his business on sound lines, there should be better scope for his efforts and better chance of success."

MR. ROBERT WILSON

(President of the Scottish Alliance).

"At the present time the industrial world is full of hope for better times, and these hopes are strengthened by the wonderfully good figures (exports and imports) for November published by the Board of Trade."

The printing trade cannot fail to participate in the increased business which it is hopefully prophesied will come. Our wages are practically stabilised for the next twelve months, and the price of paper has been pretty steady for some months, with just the slightest tendency to an upward movement. If anything, this latter is in favour of more business being placed for fear of advancing prices in the future.

In the needs of the community for printing there is a vast field of exploration for the printing industry. Since the days of prosperity, which ended so calamitously over a year ago, there has been an almost entire absence of creative work amongst printers, followed by a disastrous campaign of price-cutting, which has seriously injured the trade and its members.

If the printing trade will begin the year 1923 with the determination to enter more into the field of creative work, and to obtain a reasonable price for the service rendered, the day should not be far distant when all the presses in the country will be running continuously."

MR. CHAS. W. ROBINSON

(President North-Western Master Printers' Alliance).

"Prospects in this area unfortunately are none too bright, owing to the large amount of unemployment in several of the largest works in this area, but with the restarting of the blast furnaces and iron works in West Cumberland, together with the better feeling of confidence in the new Government, it is hoped that trade generally may steadily improve.

The trade received a severe setback following the strike, and a number of men were unable to be replaced in their former employment, but, owing to the extra work and seasonal work at this time of the year, I am pleased to say that practically the whole of the men who went on strike are back in employment again.

On behalf of our members, as well as myself personally, I should like to take this opportunity of assuring you how welcome and much appreciated THE CAXTON is in this Alliance."

MR. WM. G. GRAHAM

(President Belfast Printing Trades Association).

"In the six counties over which our Northern Parliament governs, linen manufacture, shipbuilding and agriculture are the leading three industries. We have, in addition to these, the largest tobacco factory, ropemaking works and distillery in the United Kingdom. Some of these have been hard hit in the recent slump, but we believe a bright future is in prospect.

Belfast, being now a capital city, it is hoped that the craft to which we have the honour of belonging may benefit largely in the future by having our own local parliament house and administrative offices.

Hitherto all branches of our trade have vied with each other in giving of their best, especially in the difficult times through which we have passed. May this continue, and may all have a great period of prosperity during the coming year."

The Printing of Halftones

THE printing of halftone blocks is an important part of the work of every letterpress printer, particularly those who devote special attention to catalogues and book work.

In order to obtain perfect impressions from halftone blocks, it is necessary to use coated papers, and this, combined with the high grade two-revolution press, constitutes the standard paper and machine in modern practice.

There is, however, a distinct re-action on the part of many people from the use of coated papers, and the growing popularity and constant improvement in offset printing is strengthening the call for letterpress printers to avoid their use. So called matt art papers have been introduced as an answer to the objections to ordinary coated stock, but these papers are by no means easy to use and the majority of paper makers do not appear to have overcome the difficulties in connection with their manufacture.

To print on a matt art paper, slightly coarser grained blocks are necessary, usually 133 or 120 lines to the inch, because the volume of ink and the pressure both have to be increased to obtain good impressions; fine blocks, such as are used on good coated stock, are very liable to fill in when matt paper is used.

Quite a number of printers have overcome the difficulties incident to the art of printing on non-coated papers, and work in this direction is well worth while in view of the prevailing requirements of customers. Many non-coated papers are no more difficult to print than those described as matt art; but certain qualities are of course essential if success is to be obtained. Heavily loaded super-calendered papers, and those which are sometimes described as imitation art, may always be used with a reasonable amount of success, but the two sides of such papers must be even, and the pin marks or wire marks on the back side of the sheet must be eliminated in the calendering process without necessarily imparting a high finish to the surface. Apart from the papers which have been mentioned, there are a number of linen papers and less expensive parchments which, if they are well calendered, may be made fit for the work.

The problem of printing halftones is always a problem for the ink maker as well as for the printer to overcome, and inks which can be used successfully in halftone printing on matt art or non-coated paper

have improved a great deal during recent years. The ink must be stiff and rich in pigments, and on no account should it be thinned in running; the pressure that is necessary in work of this kind is excessive, and if the ink tends to "squash" or spread under impression failure will result. Before the war a few matt inks, either single or double tone, were available, and we believe that these are now again obtainable. Their use renders it possible to produce effects in halftone impressions which are distinctly pleasing and unusual.

As regards the machine work great attention is necessary in make ready, and it is in this direction that want of success can usually be traced. If hand-cut overlays are used, the usual three or four ply should be increased from six to eight sheets in order to bring up the solids whilst retaining the brilliant high lights. It has been found that the most successful results are produced by means of a double-sided chalk overlay, or in exceptional cases, when printing on very rough papers such as antiques, two double-sided overlays may be used with advantage. In such extreme cases the pressure is excessive, and the plates require to be mounted on metal in order to withstand it; should the ordinary wooden base be used, the effect will be to sink the solid portion owing to the soft nature of the base. In no case can the brilliance of a halftone print on a good chromo paper be obtained by the methods that have been described, and in such work as machinery catalogues, and other jobs wherein crisp bright results are essential, no departure from the usual practice should be attempted; but for jobs where it is possible to sacrifice the excessive brilliance of the blocks in order to obtain general harmony and the pleasant "feel" of a good printing or parchment paper in place of the frequently objectionable coated variety, the adoption of a few of the suggestions made in these notes may be found to have good results.

MR. JAMES MACLEHOSE, LL.D., is to be entertained to a complimentary dinner by master printers at the Connaught Rooms on January 8, 1923.

THE new President of the London Master Printers' Association, Mr. W. Howard Hazell, has consented to take office from February 1 next.

Great Printing Case in the High Court

T. DE LA RUE & CO. LTD., v. WATERLOW & SONS, LTD.

A HUGE SUM INVOLVED

ONE of the most interesting and important cases ever heard in connection with the printing trade came on for hearing before Mr. Justice Rowlatt in the King's Bench Division on December 15.

There had been great interest in the case where the facts were known, and the court throughout the hearing was packed with members of the craft.

THE HISTORY OF THE CASE

is bound up with the Treasury issue of large numbers of currency notes during war time. These were printed by photogravure. It was believed that for purposes of greater protection against imitation this method of production was going to be abandoned in favour of another process, or combination of processes. At this time Messrs. Waterlow & Son and Messrs. De La Rue were greatly concerned in this prospective change, and as a sort of "mutual insurance," as Mr. Edgar Waterlow put it in his evidence, and as one of the counsel put it "mutual insurance against a cold wind," this agreement, after discussion, was entered upon.

The agreement did not seem to be considered of very great importance by either party. On Messrs. Waterlows' part it was not deemed important enough to be mentioned when the amalgamation was effected between this firm and Messrs. Waterlow Bros. & Layton, and on Messrs. De La Rue's part no action was taken to enforce its terms, and Mr. Stuart De La Rue frankly admitted in his evidence that he had thought that circumstances might have invalidated it.

But here

MR. A. GRONOW

comes into the case. After the Waterlow fusion he found this document, laid it before the committee of management, and strongly urged, as did Sir William Waterlow, that it should be disclosed as a material factor, before the amalgamation took place.

Eventually Mr. Gronow became managing director of Messrs. De La Rue, and with the knowledge of this agreement, he revealed to the directors of that firm the liability of Messrs. Waterlow for large payments.

Sir Leslie Scott, K.C., M.P., and Mr. Cartwright Sharpe appeared for Messrs. De La Rue, and Mr. R. A. Wright, K.C., and Mr. Charles Doughty for Messrs. Waterlow.

This was a claim to enforce an agreement made in 1917 between Messrs. Thos. De La Rue and Messrs. Waterlow & Son by which they contracted in the event of either party obtaining contracts for the supply of Government currency notes certain payments were to be made by the party obtaining the contracts to the other party. And it was also provided that even if one party secured a contract for the printing of notes of a certain value and the other party secured contracts for the printing of other notes payments were to be made by the respective parties. The claim was for the admission of liability by the defendant company, and that an order should be made for an account to be prepared showing the amount due.

Sir Leslie Scott, K.C., M.P., for the plaintiffs, stated that this was a claim as to liability and account, but the court would have to deal with the question of liability only. Both parties were manufacturing

stationers and printers, and they had been in the habit for many years of manufacturing bank notes, currency notes, postage stamps and such like for various governments, including the British Government.

These contracts were not as common as, no doubt, the manufacturers would like, but when they did come, having regard to the character of the work, and the comparatively limited number of such contracts and consequently the limited number of persons manufacturing under contracts, the price paid was a good one. At the end of 1914 orders were placed with the plaintiff company for currency notes and they had the whole of the orders from the Government for £1 notes and a quantity of 10s. notes. They were to be printed by the plaintiffs under a method of printing currency notes known as surface or typographical methods. The notes in question under the contracts of 1915 were being printed by the plaintiffs by the surface process; the defendants having at that time, and previously and since, had machinery for the plate process. The first and second issues of currency notes were, he (counsel) understood, by the surface or typographic process. In the meantime there was another company doing this work with a name partly identical with that of the defendants, but quite separate, Messrs. Waterlow Bros. & Layton, Ltd. That company had obtained orders from the Government for printing currency notes of the third issue by photogravure process. On March 29th, 1917, an agreement was entered into between the plaintiffs and defendants which counsel pointed out referred to "all contracts now or hereafter obtained by either party for the manufacture of all Government currency notes issued in Great Britain or Ireland." There was also a provision that Waterlow & Sons, Ltd., should pay to De La Rue & Co. 1s. 6d. per 1,000 notes manufactured by them. The result of that agreement was that both parties were, of course, to compete; but if the whole of an issue was placed with the two parties respectively then they were satisfied and did not trouble about working out an adjustment of profits so long as the whole was placed with them. If, however, one or the other of these two parties got a contract from the Government, then there was to be a sharing of the profits according to the specified rates. Of course, De La Rue being in the field with their current contracts had the advantage commercially and had a likelihood of getting further orders. But the agreement was to apply to the present or future and that was the whole agreement. In April, 1920, defendants acquired the business of Waterlow Bros. & Layton, Ltd., with the full benefits of all contracts and agreements as on and after October 1st, 1919. Plaintiffs said Waterlow & Sons had obtained large orders for which no account had been rendered and it was in respect of that the action was brought.

The case resolved itself largely into a legal argument as to the interpretation of the agreement.

Mr. R. A. Wright (for defendants) said the first and primary point was that photogravure was excluded. That was what he submitted was the true construction of the agreement, and that was the essence of the whole matter. In addition to that there was a question of cancellation which he would have to deal with.

Evidence was given by Mr. Stuart De La Rue and Mr. Hayes (De La Rue director) as to what led up to the agreement, and by Mr. Edgar Waterlow and Mr. Muir on the other side as to the limited interpretation they put upon it, and on Mr. Waterlow's part as to a telephone conversation which he considered cancelled the agreement.

Sir William Waterlow was called to explain the technical processes of printing currency notes, and, to the great interest of his lordship, illustrated his evidence with a cylinder used for this work in photogravure, and also by the blocks used by the engraving and typographic methods.

SIR WILLIAM WATERLOW.

One feature of this evidence was Sir William's strong outburst when asked if he knew of the existence of this agreement at the time of the amalgamation of his firm with the defendant firm. "Certainly not," said Sir William. "And when I inquired why the agreement had not been disclosed I was told it was not thought material. We should have been allowed to judge of that."

The grounds of the action are well covered by the exhaustive judgment which follows. The defending counsel, a leader of the commercial bar, put up a strong case that the amalgamation of the two Waterlow firms vitiated this agreement, and he also put forward a long argument to the effect that such an agreement leading to the restriction of trade was against public policy. It is interesting, and we think satisfactory, to read Mr. Justice Rowlatt's judgment on this point. The length of time which had been allowed to lapse before a claim was made was also urged as an argument that the agreement was considered as null was also urged. But again his lordship did not consider this vital. He found for the agreement and ordered the account to be rendered as asked for, before an official referee, with costs for the plaintiffs.

We understand that a sum in the neighbourhood of £100,000 is involved in this action.

THE JUDGMENT.

Mr. Justice Rowlatt: This action is brought by the plaintiffs, Messrs. De La Rue & Co., Ltd., to establish the liability of defendants, Messrs. Waterlow & Sons, Ltd., to pay them certain sums in respect of notes manufactured by the defendants for the Government. The liability is said to arise under an informal contract made between the parties. The contract was made in March, 1917, and the position then was as follows:—Early in the war the Government issued notes produced by engraving. This was the first series, and these have now ceased. Next they issued notes produced by the typographical process. Of these, half of the ten-shilling issue was in March, 1917, being produced by one of the parties of this action by the typographical process. The remaining half of the ten-shilling notes and all the pound notes were being produced by a third firm, Messrs. Waterlow Bros. & Leighton, by photogravure. The plaintiffs and defendants—and this is common ground—thought that it was extremely probable that the Government would cease to approve of notes being produced by photogravure, and that they would revert to engraving or typography, and in that case they hoped that one of themselves would obtain the contract. Therefore they came to this arrangement. Now it is only necessary in one sentence to refer to what happened afterwards. It was contrary to the expectations of the parties to learn that the Government, so far from discontinuing the photogravure, discontinued typography which they were then using, and all the notes came shortly afterwards to be produced by

photogravure. Messrs. Waterlow & Leighton were absorbed by the defendants, Messrs. Waterlow & Sons, Ltd., and the defending firm inherited by such absorption the employment of Waterlow & Leighton to print these notes by photogravure. Now the first point that I wish to deal with is the most fundamental point. It is that the defendants' argument is that the notes produced by photogravure are apart from the words of this contract—they are excluded from its operation by the circumstances under which the contract was made. That is to say the contract only applies to notes to be produced after the anticipated abandonment of photogravure. Now that argument is not founded on any single express word in the contract. There is no recital qualified by general words referring to the set of circumstances which is relied upon, and under these circumstances I do not think I can give effect to this argument. Everybody agrees that the anticipated—wrongly anticipated—abandonment of photogravure was the occasion which caused these parties to come together and make this arrangement. Coming together on that occasion they used words which go beyond, in their ordinary meaning, the necessities of the immediate occasion, and it seems to me to be a wrong principle altogether to assume that the actual circumstances then existing which brought the parties together is alone intended to be dealt with. We appear to have dealt with a much wider set of circumstances than particularly in their minds. Now there was one other fact which impressed me for some time, and that was that this action comes before the Court something in the guise of an afterthought. These notes had been manufactured for some time before it occurred to the plaintiffs that there was a liability on the part of the defendants. I think it is clear that this liability was conceived in the brain of a man who had come from the defendants' firm to the plaintiffs' firm. Mr. Stuart De La Rue said in his evidence that he thought that the absorption of Waterlow Bros. & Leighton into the larger concern might invalidate the contract. I think that that is really an explanation of the delay, but I do not think that under the circumstances I can feel justified in taking that view of the contract merely because of that personal attitude of Mr. Stuart De La Rue. The same point was put in a different form in support of the claim for rectification, but I do not think that can be acceded. Now, there was one further point which I might dispose of, and that is that this contract—this arrangement—was terminated by mutual consent. In support of that there was only evidence of the loosest possible conversation on the telephone, which might quite well refer to other matters, and the suggestion that the documents which the parties held—the two copies which the two parties respectively held—of this arrangement in writing were neither asked for back nor treated as cancelled or referred to in any sort of way. I come to the conclusion that the arrangement had not been cancelled. That brings me to the construction of this document. The first point made by Mr. Wright was that these notes were accepted under the first exception. His argument was that the first exception referred generically to notes which had the physical characteristics in point of design and process of these notes—ten-shilling and pound—which were then being issued, and that the reference to current contracts only came in as identifying the present production of notes which had these physical characteristics. There does not seem to me to be any really business reason why notes should be excluded merely because they had a different design and process. What the parties were concerned with was their position as manufacturer, and alteration in design does not seem to be very material from a

business point of view. The argument on the other side was that this section although it speaks of notes really excluded the current contracts which were producing current notes, or current notes produced under current contracts. But on the whole I think I must adopt the contention of the plaintiffs because I cannot see why, as I said before, that notes should be excluded merely by reference to design, and I think the strength of the argument is in favour of the plaintiffs because, after all, it would have been very simple to say that the present notes are excluded. Sir Leslie Scott's argument seems to me to give effect to the presence of the reference to design, effect to the presence of the reference to process, and effect to the presence of the reference to current contracts. It was intended to protect current contracts. The Government had power under contract to vary, at any rate, the design, so that if you want to identify current contracts with current notes all the notes are necessary and useful. Now there remains to consider the use of the plural in this exception. De La Rue & Co., Ltd., were the only ones except Waterlow & Sons, Ltd., who had a current contract, and yet they speak of designs and of processes although it was only one, and contracts although there was only one contract—and that was De La Rue's. Upon the whole I think it is the line of least resistance to disregard that plural rather than to disregard the general scope of the clause. Now I must give a decision upon a point which may arise. One still has to consider whether the notes now issued are excluded by the exception. I must still decide whether the ten-shilling notes now issued—third series—are of the same design and process as the notes existing under the contract. The process is the same, but I cannot hold that the design is the same. The style is the same. There was the bar across the note. There was the figure at the one end and the King's

head at the other end of the bar. The figure of St. George and the Dragon is substituted for that of Britannia. If you wanted to make another note you simply had to call in another designer. The style is the same. The next point was that the whole of this arrangement was against public policy, and was said to be a restraint of trade. It is very striking that this arrangement was made without any argument as to whether it could be discontinued by any notice or anything of that sort. I have only got to decide in this case with regard to the past. But with regard to the argument of restraint of trade, I do not think that a limit in point of time can be said to be a restraint of trade. It would be perfectly consistent with this document for both parties to compete for the contract. There is no stipulation here that they shall not. Apart from a restraint to trade that is a burden upon the community. It of course adds to the price, as any burden does. That is an old and well-established fact that the more acute observers among us are daily discovering, but it cannot possibly be said that the burden in the production of an article is contrary to public policy. The last point, only taken at the last moment, was that in the meaning of this contract the defendants had not obtained a contract. Now they had not obtained a long and complicated document providing for the issue of so many million notes or anything of that kind, but from time to time they received orders for so many million notes. After all, in accepting these orders they did make a contract and made a contract every time that they accepted. That argument is altogether too threadbare to enable the defendants to resist the claim.

His Lordship then gave judgment for the plaintiffs, entitling them to an order for an account of the liability of the defendants, and the costs of the action.

The London School of Printing

REPRESENTATIVES of the Printing Trade Press were invited to inspect the new premises at Stamford Street, which have been adapted for the purposes of the new printing school. The old St. Bride School having become totally inadequate for the purpose, with the co-operation of the Education Department of the London County Council, the Master Printers and the trade societies, a large scheme has been carried out where this essential work can be prosecuted with comfort and success. Even now all the students desiring tuition cannot be accommodated, for with 1,600 individual students on the roll there is a waiting list of 200. The large lecture room will accommodate 100 students at a time. There are the usual departments for the teaching of composing, machining, linotyping and monotyping, stereotyping, electrotyping, type casting and machine ruling. Two valuable additions have been made to the school in a laboratory, where experimental work in paper, metals and ink can be pursued, and in a new department for the teaching of the photo-litho. process. The school is well equipped with machinery of all kinds, much of which has either been loaned or given by the manufacturers. The school is probably the best-equipped in the country.

Lord Riddell, President of the School, who was present to receive the press representatives, after explaining the birth of the idea of the new school, expressed great concern about a number of students who work in London but reside outside the adminis-

trative area of the London County Council, and who therefore have to pay full fees. He expressed the hope that an agreement between the London County Council and similar bodies in whose administrative areas some of the students live, would be arranged so that the local authorities should contribute towards the technical education of the students. Mr. T. E. Naylor, who was also present, told how much the school owed to Lord Riddell for all he had done. The whole place was alive with activity and interest, and now that the necessary alterations are practically completed we may expect the school to settle down to a period of great usefulness, and the printing trade throughout the whole country stands to benefit by the work this and similar institutions are doing.

A Map on a Stamp.

THE printing of a map on stamps is not uncommon. An Australian stamp still in use has an outline map of the Commonwealth, with the figure of a kangaroo on it. An American ten-cent stamp of 1904 contained a map of the United States with the territory of Louisiana (purchased from the French in 1803) marked by a dark patch. The Christmas stamp of Canada, issued in 1898, to commemorate Imperial penny postage, had a map of the world with the British possessions coloured red. Newfoundland ten years later issued a stamp with a map of that colony.

The Office of Mr. D. B. Updike

THE publication of the important book "Printing Types," by Mr. D. B. Updike, has aroused in this country renewed interest in the work of this great craftsman, and an eagerness to learn more of his actual surroundings.

Following our review of his book we give this month some history of the business which has grown up under his name and some account of the environment in which such beautiful work as bears the "Updike" imprint is produced.

The Merrymount Press began its work in 1893, though in point of fact it was then a press only in name; for although its proprietor, Mr. D. B. Updike, arranged its style of printing, both composition and press work were done by other printers. Very soon, however, type was acquired and composition was undertaken at the press, which was then at a building since torn down. After a few years in other buildings the present larger offices in Boston were occupied. The further history of the Merrymount Press appears to be that of happy countries—it has none, except that in 1915 Mr. John Bianchi, who has been with it since its earliest days, was made a partner.

AIMS AND METHODS.

The press started with a simple but difficult programme, to do common work well—better in fact than has been generally thought worth while. Its success—for such it has had—is perhaps to be accounted for by the conscientious and continuous efforts of its owners to carry out this idea, because (as was said by a New England philosopher) "if a man has good corn or wood or boards to sell. . . you will find a broad hard-beaten road to his house, though it be in the woods."

The style of the work is directed personally by Mr. Updike, who sees practically every page of every book, and each detail of every piece of printing that is done at the press. An economy of means and a sort of disciplined sobriety mark its product; and this comes about probably through aiming at suitability—a quality which involves discarding whatever does not organically belong to the particular work in hand. For in the final analysis printing must "not be merely good, but good for something," and that "something" is its purpose.

THE BUILDING.

The office itself is planned on a scale and in a style unlike anything we know in this country.

The ante-room is used as a general office of the press. From it two arched glass doors communicate with the counting room and the reception room. These doors, which are of *Directoire* style, were originally in the old Boston Museum Theatre on Tremont Street, and were then windows which opened into balconies overlooking that thoroughfare. On the right of the left hand door is a framed specimen of *Caractères d'Écriture*, from the Parisian foundry of Léger, nephew and successor of Didot. This rare sheet formerly belonged to the French author and bibliophile, Antoine Auguste Renouard (1765-1853), whose "Annales de l'Imprimerie des Aldes" is still a standard book on the Aldine Press.

On the left of this door hangs a specimen sheet by Baskerville (also from the Renouard collection), issued about 1762, entitled "A Specimen by John Baskerville, of Birmingham, Letter-founder and

Printer." It contains eight sizes of types. The only other copy of it known is in the Birmingham Free Libraries, Birmingham. Beneath it is a facsimile of the sale sheet of the Elzevir types, many of which were cut by Christoffel van Dyck. The original was issued in 1681.

Between the windows and on the walls hangs other rare and beautiful specimens of the printing art.

THE RECEPTION ROOM.

On either side of the entrance door of this room are two prints after pictures by Poussin, engraved by Baudet, from a series of plates now owned by the Chalcographie du Louvre. These, however, are original impressions. Beneath that on the left is a copy of Drevet's print of Bossuet—well known in the history of engraving.

On the left wall is a print of Le Tellier, prefect of the *Bibliothèque Royale* under Louis XIV., after the picture by Largillière. Below is a portrait of d'Hemery (1722-1806), inspector of the French publishing trade. In the centre of the left wall is a glass case, which contains various specimens of printing done by the Merrymount Press. Here again there is a rich and rare assortment of pictures and specimens having some connection with printing.

THE LIBRARY.

This is Mr. Updike's private work room. On two sides are open bookshelves. The books printed at the press occupy three compartments of the bookcases at the end of the room. The other compartment is devoted to volumes which for various reasons are of special interest in the history of printing, including examples of the work of Jenson, Aldus, Tory, Ratdolt, the Estiennes, Bodoni, Baskerville, Didot, Ibarra, Pickering, Morris, the Doves Press, the Ashendene Press, the Vale Press, etc. In the two glazed cases on the left side of the library is a collection of books on the history and technique of printing, of considerable importance. This collection has been chosen with a view to the value of the book as part of a working library, and though small, it comprises some hundreds of the best works on the subject, and some rarities. The specimen books and broadsides include those of Plantin, Bodoni, Didot, Unger, Fournier, Baskerville, Caslon, Wilson, Fry, Luce, Gando, Pierres, the *Imprimerie Nationale* of Paris, the *Imprenta Real* of Madrid, the Oxford University Press, the *Typographia Medicea* and the *Propaganda Fide*, Rome.

The inscription on the weatherbeaten wooden panel at the back of the room above the bookcases, was the sign formerly on the outside of the press in Chestnut Street, and was designed by Mr. Bertram G. Goodhue, the architect. In front of it is a bust of Sir Robert Liston, English Minister to the United States, the gift of the late Charles Eliot Norton, one of the warmest friends of Merrymount. Beneath this are four medals—(1) in honour of William Blades, the authority on Caxton; (2) of Senefelder, the inventor of lithography; (3) of Franklin, by Dupré, with the familiar inscription attributed to Turgot; and (4) of the Italian printer, Bodoni of Parma. This room, with its walls covered with beautiful pictures, medallions, and framed manuscripts, is an ideal working place for such a master.

PROOF-READERS' ROOM.

This room, devoted to the use of the correctors of the press, is beautifully furnished with prints of some famous dictionary makers, namely, Worcester; Florio, Latin reader to Queen Anne and compiler of the first English dictionary; Baret, the compiler of eighteenth century Spanish-English and Italian-English dictionaries; and Noah Webster, with his autograph. Further on are prints of Samuel Johnson and the Greek scholar, Richard Porson, together with a letter written by him from Eton on September 17, 1789, to Dr. Beloe, in which a Greek word occurs. The Greek type commonly called "Porson" was named in honour of this eccentric man. Over the door is a print by Bartolozzi inscribed to Thomas Brand Hollis.

THE COMPOSING ROOM

is long and narrow, and is filled with compositors' cases, a proving press, imposing stones, etc., and contains a valuable collection of types and ornaments. The Caslon types are cast from the original Caslon matrices, and many of the ornaments were refitted especially for the press. In fact, almost all the founts employed are from their original founders and not the reformations, deformations, or transformations too easily obtained elsewhere. The few interesting founts special to the press are all named after it, viz., Montallegro, Montjoye, Merry-mount, etc.

The right wall of the room is hung chiefly with engraved portraits; the first space on the right contains prints of men connected with the history of the four great Polyglot Bibles—the Complutensian (1520), represented by its promoter, Cardinal Ximenez; the Antwerp or Plantin Polyglot (1572), represented by its patron, editor, and printer—Philip II., Arius Montanus, and Christopher Plantin; the Paris Polyglot (1656), by its promoter, President Le Jay, and its printer, Antoine Vitre; and the London Polyglot (1657), by its editor, Bryan Walton.

Beyond the door, the screen separating the composing room and press room is divided into four glazed partitions, and on the supports of these partitions are hung a series of engravings illustrating the history of printing. On the first bay are prints of Antoine Vitre, type-cutter and printer, after the celebrated portrait by Philip de Champagne; of Jean-François Rosart, the inventor of modern music types; of William Caslon, a view of his foundry, and a rare print of Mrs. Caslon, who for some years successfully conducted the business of this famous house. In the picture of the interior of the Caslon foundry the figures at the window are those of Jackson and Cottrell, both of whom afterwards established foundries of their own. The children at the table in the middle are breaking off "jets" from the newly cast type.

LUNCH ROOM.

A small room at the end of the composing room has been fitted up as a lunch room for such of the workpeople as care to avail themselves of it.

Between the windows on the other side of the room are several framed specimen sheets of considerable value from the typographical collection of Renouard. The first sheet is that of André Galle, *ainé*, of Paris. The next is a specimen sheet of *Caractères d'Écriture* from Delalain and Boucher, of Paris, followed by a specimen devoted to Caslon type issued by the Marchbanks Press, New York. Between the next two windows is a cast of the lion of St. Mark, holding a book, followed by the charming broadside of Mr. Carl P. Rollins's Montague

Press. Next comes a page from the Kelmscott edition of Chaucer, a gift to the press from Mr. Douglas Cockerell; a portrait of William Morris, the printer-poet, the gift of his associate, Mr. Emery Walker; a portrait of Mr. Walker himself, and an illustration from Morris's *Life of John Ball*, Kelmscott edition (given by Mr. E. E. Chandler). At the extreme end of the room hangs a framed leaf from William Caxton's "Dictes and Sayings of the Philosophers" (first edition), printed in what is known as Caxton's type 2, in 1477—the earliest English book bearing a date and place of printing.

THE PRESS ROOM.

This room, which occupies the remaining width of the building, contains five printing presses, with stocks of printing paper, plates, etc. A window to the north commands a varied view of Boston harbour. Between the windows on the east wall are hung views of famous presses, including the Pitt press, Cambridge; the Doves press, Hammersmith; and two eighteenth century prints of the Clarendon Building (University Press), Oxford. Beyond these is a view of College House, Chiswick, where the old Chiswick Press (presided over by the Whittinghams) remained until 1852. On the next space between the windows is still another view of the Clarendon Printing House, Oxford; beyond it are prints of the Lee Priory Press, at Ickham, near Canterbury, established in 1813 by Sir Egerton Brydges, and some verses (Epitaph on a Canary Bird) printed at the Strawberry Hill Press, with an impression from Walpole's book plate. In the centre of the end wall is Loggan's fine seventeenth century engraving of the Sheldonian Theatre, the basement of which was used as a printing house before the erection of the Clarendon Press; hence the imprint "Oxford: At the Theatre." Beneath it is a view of the Mission Press, connected with the Mission of St. Mary the Virgin, Sagada, P.I., worked by Igorots (the gift of its director, Fr. Stanton). Basire's view of the Sheldonian Theatre, Clarendon Building, etc., and a view of the same buildings in reversed order complete the group.

THE COUNTING ROOM.

This room is occupied by the junior partner, Mr. John Bianchi. It is hung with five prints of Roman buildings, etc., by Piranesi. On the north wall is an eighteenth century French engraving of Allegrain, engraved by Klauber. On the west wall hang three very imposing folio engravings of printers to the *Académie Française*—J. B. Coignard I., after Pesne; J. B. Coignard II., after Voirieau; and P. A. Le Mercier, after Von Loo. Beneath this is a print of Sébastien Cramoisy of Paris, appointed by Richelieu as first director of the *Imprimerie Royale* (d. 1669), and a document signed by him. The engraved sheet advertising Piranesi's plates, with additions in manuscript (probably in his own hand), hangs opposite—possibly one of the finest broadside advertisements ever produced.

The chief work of this press is the printing of books in limited editions and volumes in luxurious form, but its product also includes work that come within the category of most general printers. During the present year we hope to include in an article some specimens of the beautiful work done under the direction of Mr. Updike.

THE new Master of the Makers of Playing Cards' Company is Mr. William Hunt, L.C.C.

THE Printing and Kindred Trades' Federation holds its annual meeting this year at Scarborough in April.

Training of the Craftsman

INTERESTING LECTURE BY THE PRINCIPAL OF THE LONDON SCHOOL OF PRINTING

PRESENTATION TO MR. J. R. RIDDELL.

THE third of the series of craft lectures organised by the Worshipful Company of Stationers and the Printing Industry Technical Board was delivered by Mr. J. R. Riddell, at the Stationers' Hall on December 15.

Mr. W. R. Davies (of the Board of Education) presided, in the unavoidable absence of Sir L. Amherst Selby-Bigge, and he was supported on the platform by Mr. Herbert Fitch (Master of the Stationers' Company), Mr. R. A. Austen-Leigh (President of the Federation of Master Printers), Mr. A. E. Goodwin, Mr. Stevens (Secretary, London Branch of Printing and Kindred Trades Federation), Mr. T. E. Naylor and Mr. Rivington (Clerk of the Stationers' Company).

The Chairman, in calling upon Mr. Riddell to deliver his lecture said that the proposal to move the School of Printing to much better accommodation south of the Thames came before the Board of Education in its financial aspects about a year ago. It was a very difficult time owing to the parlous state of the country, and they had had to think very seriously whether it was the time for doing that sort of thing, but the move had already been justified.

THE LECTURE.

Mr. Riddell: When the members of the Technical Board invited me to give an address on the "Training of the Craftsman," they paid me a very high compliment. Indeed, I deem it a great honour to have been asked to introduce a subject for discussion by my fellow craftsmen in the historic setting of Stationers' Hall. Nevertheless, I feel that my views on craft training and of the printer craftsman in particular, are so well known that by now they have become commonplace, but I trust, however, that I have imbibed a little of the spirit of the men who had early associations with the craft, and who were identified with the Worshipful Company of Stationers before and since its incorporation in 1556, and by emulating their persistence I hope to infuse new interest in a question which is of vital importance to us all.

Whatever our personal views may be on training, I am sure we are all in substantial agreement that under present-day conditions due regard is not given to the selection, education and training of the boys who are to become the printers of the future. To begin with a seven-year apprenticeship, which must be undertaken by a lad when he is fourteen years of age if he is to complete his indentures when he reaches the age of twenty-one, is entirely out of date. This period of servitude was necessary in the days when a boy and his parents entered into an agreement for this purpose. But in those days the industry was not split up into some twenty-two sections, as it is now. A boy was bound to a master, who agreed to teach him the art and mystery of a printer, which not only included the setting up of type and the printing of sheets on the press, but all the incidentals which are now embraced by the great printing industry—an industry which to-day can rightly claim to be the staple industry of the City of London.

I know I am on a dangerous ground when I submit that a seven-year apprenticeship is obsolete, and is in need of revision in the light of present-day requirements, particularly so when the needs of the

industry make it imperative that only the best type of boy, possessing a good education, should be selected. A first-class education is the printer's real stock in trade, and if our craft is to develop and progress, there must be at the outset a more careful selection of those entering the industry, and a much more efficient training to follow.

The problem of the education of the printer is far from simple. I venture to say that if the principles of cost-finding were applied to the present system of apprenticeship, very few boys would prove a paying proposition to the firm which undertakes the responsibility of training them.

Not many apprentices are instructed in methods which will reduce the appalling waste so rampant in most of our printing offices. I am not sure that it is fully recognised that the extravagant use of material, time and energy which are daily taking place in most printing offices help to keep the industry poor.

When a boy is placed in the workshop, it is usually a very happy-go-lucky system under which he is trained. If he has spirit and push, invariably he will get on, but a lad of a retiring disposition finds it very difficult indeed to make progress, unless somebody takes an interest in him, encourages him and assists him to pick up the rudiments of his trade.

There is no general agreement as to the best method to adopt. Some large firms employ a man and pay him a shilling or two extra per week to take charge of all the apprentices in the early stages of their apprenticeship until they are passed into "ships," where they take part in the work of the office along with other men.

Other apprentices glean knowledge, such as it is, from the men by whose side they work by keeping their eyes open and picking up what they can. In certain cases a boy may be directly under the supervision of the employer himself, but I am afraid this is not the general custom.

Seldom is it that workmen take an interest in the lads, explaining to them the "why and the whereof." In some cases if they did, they would be told that it was not their job to do so, and to get on with their work. It is no one's business to look after the boy. Under these conditions, is it to be wondered that there are a number of inefficients in our craft? It ought to be someone's duty to see that a boy is not retained in one section, nor be kept continually on one class of work. He should be taught the whole of the work of his department of the business, stage by stage.

This is the day of specialisation, and most money is paid to the specialist, but there should not be specialisation in teaching a boy his business.

The incompetent journeyman is the outcome of the insufficiently trained apprentice. Employers throw the responsibility for this on to the unions, and the unions in turn throw it back on the employers. Meanwhile the apprentice, the craft and the nation suffer.

It may not be out of place to state here that in my opinion the responsibility of the selection and training of apprentices is a matter for the industry as a whole. I know I may be reminded that the question of choosing an apprentice in the past has rested entirely with the employer, but there are many things done to-day that were considered unreasonable a few years ago.

I had the honour of placing before the printing trades in London, early in 1915, a scheme for the selection and training of apprentices in which I submitted that the whole of the responsibility did not and could not lie with the employer. The practicability of the suggestion has been proved in Canada and America, where there is a periodical examination of the boy by a joint board. If the boy does not pass a test he is not allowed to go on with his training. Surely this is much better than permitting a lad to continue for a number of years in a trade for which he has no aptitude. Further, it may be of interest to know that other trades have adopted this principle, and it is particularly pleasing to state that the employers and employes in one section of our own industry, the stereotypers and electrotypers have an agreement on similar lines.

To me the choosing of boys for apprentices requires much more care than the choosing of journeymen.

It has frequently been said that you cannot get a boy to come into the printing business because the remuneration at the end of his apprenticeship is so small. In my judgment this is not the real difficulty, especially under present conditions. Given the guarantee of a proper training most parents would not be debarred from apprenticing their boys on the ground of inadequate payment. Every industry provides opportunities for those with ambition, sound training and good education. And our own craft—the craft which is the power behind all other businesses—provides just as great scope for those who wish to excel as any of the professions.

It is often claimed that apprentices should be recruited from the sons of those already employed in the craft. I am fully conscious of the sentiment behind this contention, but I do not think that it is in the best interests of the craft that this should be. New blood is always an advantage. Certainly it is not good either for the boy or the firm to place any boy as an apprentice in the same department or office in which his father is employed. This is one of the readiest means of placing our craft in a C3 category. Rather would I suggest that new apprentices should be sought from those who have attained a certain standard of secondary school education, plus, of course, the "gumption" which no book learning can give.

Let me repeat that a good education is the printer's chief equipment: without it, he is lost in the intricacies of this mechanical and scientific age. We want men with a high order of intelligence who will develop vision, artistic attainments, scientific knowledge, and a real love of the master craft—men capable of directing energy into channels which will make for proficiency.

It may be of interest to mention here what the Stationers' Company is doing for the printer craftsman. From their school which was first situated in Bolt Court in 1859, many of the boys were apprenticed to the printing business, not a few of whom became well-known master printers. They were, as it were, saturated with the spirit of "the street of printer's ink." The school outgrew its premises in Bolt Court, and in 1898 was removed to more commodious premises in Hornsey, where over 500 boys are now being educated on lines which qualify them to "make good."

The Company has also compiled a register in which the names of pupils from the School, who have reached a certain standard of efficiency and can be recommended by the Headmaster, will be "entered at Stationers' Hall." Thus printers and others associated with the Company will have a centre where they may select boys for apprenticeship with some

confidence that they have been suitably prepared for their career.

There are still a large number of boys apprenticed through the Stationers' Company, and in accordance with a bequest made in 1703, each boy, when he comes before the court to be indentured, is presented with a Bible and a Prayer Book. I fear, however, until recently the Company forgot about their apprentices. There was no link between the boy and the Company, and no effort made to encourage him to make progress and ultimately to take up his freedom in the Company.

It is usual for boys in a secondary school not to leave until they reach the age of sixteen, so that the traditional seven-year apprenticeship cannot be completed when the boy reaches the age of twenty-one.

Some of our progressive unions have already recognised this difficulty and have agreed that the last two years spent in a recognised secondary school will count towards the seven-year apprenticeship. Those associations that have not yet adopted this view would do well to consider the matter so that they may not lose this very promising material. Times are changing and so must many of the "customs" which were instituted for another age.

I am hopeful that arrangements may yet be made whereby those boys who wish to become apprentices in the printing trade may be transferred from a secondary school about the age of fifteen to a printing technical school for a preliminary training in craft work, at the same time continuing their purely scholastic education on lines more closely associated with the industry for which they are being prepared. Allow me to make one point quite clear. I am not at all in favour of the plan, which is sometimes adopted, of awarding scholarships to boys in a trade school for two or three years without a guarantee that they will be ultimately accepted by some printing firm as apprentices when they finish their institutional training. Every boy should be earmarked for a particular firm before or within three months of entering a trade school.

Instruction should be given in elementary science, but always bearing in mind the special knowledge a printer requires, with the same qualification due emphasis should always be laid on all matters connected with an art training.

Above all, the boy should be encouraged in the study of citizenship so far as it applies to reading, conduct, the recognition of responsibility, his duty to himself, his employer, his fellow-workers and his country.

Some may say that these views are visionary and idealistic, but most of us have lived long enough to see visions realised, and I hope this may follow the same course; at all events, thoughtful people will agree that present-day methods are a failure from most points of view.

On the note of finance I submit that it would pay employers to send their apprentices for a whole-time course of instruction for, say, two years to a technical school before they enter the workshop. How often do we find that the first two years of a boy's life in the workshop is wasted? Seldom is it that he is given definite work to do. He is at the beck and call of every one, with the result that he becomes dissatisfied, his enthusiasm is sapped, and, what is worse, habits, some of them vicious, which he acquires, cling to him throughout life. With the heavy cost of machinery, and the call for greater and better production, and the wages at the point at which they are to-day, it would certainly pay employers to get apprentices into their shops with some knowledge of the work they are expected to do.

This preliminary and probationary training would also allow for the weeding out of those boys who are never likely to become good printers, and there is no greater tragedy than to keep a boy employed on a job for which he has no liking.

In my opinion the workshop is the proper place to train a boy, and no course of technical instruction can ever be an adequate substitute; but a workshop training is insufficient to make an efficient workman, so it must be supplemented by a specialised education. The exigencies of present-day businesses do not allow for the thorough training of a boy, no matter how good the intentions of a firm may be to fulfil their obligations. Therefore I submit the technical institute equipped and directed to meet the needs of the industry must take a larger part in the training of the printer in the future, by supplementing and not by supplanting workshop practice.

The art of a craft can only finally be learned in the workshop of those who are earning their daily bread by it. I will go further and say that if our national crafts are to develop as they should, education and training must be organised on more commonsense lines.

In the training of the craftsman there should be a periodical test of the apprentice, and here again the Stationers' Company has stepped in. In co-operation with the printing trades in London, it has constituted an examining body which sets annual tests for those caring to submit themselves for examination. On the results of these examinations, diplomas, medals and prizes are awarded, and one cannot imagine a more encouraging sight than that witnessed in Stationers' Hall when it is packed with students night after night during the first week in May. Candidates seated in this grand old hall with its setting reminiscent of the glories of the past must surely carry away memories which will inspire them throughout their future careers, and prove an incentive for still greater efforts.

It is quite within the bounds of possibility that the Stationers' Company and the Printing Industry Technical Board will yet set an examination for a master's certificate which shall testify that the holder is a master craftsman, not only in the details of the various departments of the industry, but also as having a grounding in business principles, and at the same time possessing the capacity of imparting his knowledge to those who are following in his footsteps.

It may be a little beside the mark to suggest that before a man be admitted into the ranks of a trade society he should pass a proficiency test and hold a certificate testifying to his qualifications.

I am one of those who honestly believe that some guarantee of efficiency should be forthcoming when a journeyman is engaged by a firm.

This meeting to-night is yet another of the Technical Board's activities, one of a series which has been arranged to meet the demands of advanced workers in the printing industry and give them an opportunity of meeting and discussing together matters of craft interest.

I sincerely wish that other City Guilds representing London crafts would follow this example and associate themselves more directly with the trades which they represent. They would do much to bring the City Livery Companies more into line with present-day needs. It is by the knitting together of old traditions with the advantages obtaining by application of a modern scientific training that we may hope to maintain our place as an industrial nation.

The City has traditions with which no other place in the world can compare, and in the days when City

Guilds were a real force they seemed to have a better understanding of what education meant, and seemed to devote more pains to create a true spirit of art and craftsmanship.

The ideal education need not necessarily be elaborate; the essential thing is that it should prepare a boy for his future career, encourage him to use his brains readily, accurately and seriously. Let us always remember that money spent on good education is a fine investment, when it is such that it can be applied and the most made of it. It is ignorance and incompetence that are expensive.

There was a wealth of meaning in the statement made by a prominent German who, when asked what their excellent technical schools had cost, replied that the cost did not matter so long as England and the rest of the world bought the products of those who had been trained in them.

I believe that if there were a greater desire for development of the craft spirit, much of the cause of unsettlement in our industrial life to-day would be removed. When a man puts his soul into his work, it bears the hall mark of his efficiency. Further, the one who possesses the craft spirit finds pleasure and pride in his work. Some great thinker has said that if a good craftsman put his workshop in the midst of a forest the world would make a beaten track to his door to buy the products which he could make better than others.

To me the craft spirit is a noble thing, it is more precious than mere gain, it enriches both the worker and the craft with which he is associated; above all, it brings contentment and peace of mind because the true artist finds joy in his work.

Let us endeavour to inculcate more of the spirit of the early craftsmen who would not tolerate imperfect work. "Shoddy" is a modern product, and you do not find Shoddy's imprint, for example, on such buildings as Westminster Abbey, St. Paul's, and this fine old Hall with its memories of the founders of English printing: William Caxton, who was connected with the Company before its incorporation, John Daye, the first Liveryman and afterwards Master of the Company, Wynken De Worde, Hugh Singleton, John Cawood, Richard Jugge, William Seres, Reynold Wolfe, Richard Tootell, and others—names which stand out vividly in the records of this City at the time when the new learning with printing as its handmaiden was turning darkness into light.

There are certain people who say that the only true craftsman must produce his work by hand. As a practical printer, I give that a direct contradiction. I assert that in this mechanical age we are capable of doing better work than has ever been done before in the history of the printing craft, and the operator on the mechanical composing machine, the manager working a power driven press, the binder at his cutting machine, can be as truly a craftsman as those who, in the fifteenth and sixteenth centuries surmounted their difficulties by patient and systematic manual labour. All credit to the early printers to whom we owe a great debt. With better instruments to work with we certainly ought to improve upon what the old craftsmen did with their primitive tools.

If we are to be industrially successful as a nation, we must educate and train our youths so that the best work as well as the larger output may be obtained from the plant at their disposal.

I am not forgetting the need for economy (in the right sense of that word), which applies just as much to the educational world as to industrial circles where the profits of the future must be made from what has hitherto been wasted—whether it be material, time, or the greatest leakage

of all, wasted labour, generally arising through lack of a proper training.

Let it be remembered that the initial price paid for an article may not be its ultimate cost. Therefore education should be viewed as a business proposition and conducted as such.

Every industry is calling for efficient men from whom the best can be obtained, but efficiency and contentment will only be realised when the working conditions are such that the highest product will be secured with the least expenditure of energy, time and temper, and this position can only be reached by proper education and training, not only of the worker but also of those who hold executive positions in our industry.

Despite the fact that I might be taken once again for an idealist, I would impress upon the younger men here to keep their minds on a high level of constructive thought. They will have to go out into the world and measure themselves against others, but in time rewards commensurate with their efforts will be theirs. Ideals raise a man's thoughts above the common-place; without ideals no good work can ever be accomplished.

In closing let me say a word in favour of the average boy when first he comes into the printing office. He is generally eager to work; keen to express himself. How is it that those characteristics seem to vanish after he has been in the office for some time? My opinion is that his enthusiasm is sapped. The youth of to-day may appear to be blasé, but underlying all this affectation of indifference there is the same old true British spirit which has served us so well in the past and which shows to the best advantage when the back is up against the wall. This tradition only wants revitalising.

Much has recently been said regarding the status of the printing industry. I submit that any improvement can best be done by those who are making it their career. With the will to do, coupled with earnest, consistent endeavour for the general good, must and will in time tell, and only by such efforts can we hope to see our glorious craft reach its rightful place in the world's industries.

To summarise what I have been trying to say, and at the same time to provide material for discussion, I suggest that the following points should be reviewed from a present-day standpoint.

- (1) The seven-year apprenticeship.
- (2) Methods of selection, education and training.
- (3) Recognition of responsibility on the part of those who have undertaken to train apprentices.
- (4) Institution of a conciliation board to settle questions arising out of the training of apprentices.
- (5) Proficiency tests.

The trouble involved in undertaking this important work ought not to be weighed against the necessity for a serious attempt to lift the printing craft to the highest level of which it is capable. Any encouragement which we can render ought to be ungrudgingly given to the young men who aim to excel as craftsmen in the craft which has educated the world.

Mr. Fitch, Master of the Stationers' Company, thought they had had an intellectual treat, and that Mr. Riddell had outlined a splendid scheme most skilfully and eloquently, and only regretted that few people possessed the scintilla of an idea of the lack of teaching to the apprentice in his apprentice days. He had held up, more especially in the beginning of his speech, what seemed to him to be a mirror in which he saw perfectly what happened in his young

days. He was apprenticed to the printing trade for the full term of seven years. He was, so to speak, bundled neck and crop into a shift. Nobody took the slightest trouble with him. Nobody taught him anything. He was not complaining of the men he worked with. They were admirable. He did not think he could have been amongst a more intelligent or good natured set of men. But it was nobody's business to teach him anything, and what he did happen to pick up he had to pick up in the most casual way. But he did pick up a certain amount of information. He had one standby. His father had a good many books. Amongst them he found he had got Johnson's "Typography." He presumed that book was in the Library of that Institution. If it was not all he could say was that it ought to be. He learned more from "Typography," from its practical information on all kinds of subjects than from any living human being he knew. He could only recommend students to make themselves acquainted with this work, which to his idea had never been supplanted, or exceeded, by anything that had come out more recently, in its practical development. It might interest some of the younger members there that the remuneration in his days was not princely. The last year of his time he got £1 a week. When his time was up it was evident he was not considered intellectual or particularly gifted because his employers offered him 30s. a week to stop on. There was one thing that very much influenced him. He knew a man in this office—a traveller—and travellers did not earn ambassadors' salaries either in those days—with whom he was friendly. Then for some time he missed him—he no longer called. He asked after him and heard that he had made the plunge. He had started for himself. He was curious about that but did not see the man for some time. It was not until two or three years afterwards that he made more definite inquiries and heard from a friend that he was making £300 a year. He thought that was eldorado, and he could never hope to exceed that, but thought he might do as well. So he refused the 30s. a week, and on his twenty-first birthday he started for himself with £5 in cash, £50 worth of plant which he had scraped together, and Johnson's "Typography." (Laughter.) And he did make £300 for the first year. He might say that there had been years since that when he had made more than £300 a year. (Laughter.) He was there to pay a tribute to Mr. Riddell from the Stationers' Company. It was through him that recognition was made by the Company of Mr. Riddell's great work—and it was great work—in the interests of printing. Mr. Riddell was Principal of the London School of Printing, and in the first place it was largely owing to his efforts that it was founded in 1912, when he became Principal of 400 students, which was not a bad number for a school to start with. There were now 1,500 students. Was that not a proud testimony? That alone would be a life's work. But Mr. Riddell did a great deal more than that. He arranged the craft lectures and secured the lecturers. He secured the co-operation of the Board of Education itself, and they had sent a representative. Outside his spare time he had introduced a number of liverymen to the Company. He arranged a Joint Board of the Stationers' Companies and the Printing Trades, by which examinations were held in that Hall, so ensuring another bond between the Company and the printing craft. He arranged a series of lunches for the members of the Livery to attend and bring their friends. This was a great advantage, as it brought people together who did not have an opportunity to meet otherwise. The Company had taken into full consideration Mr. Riddell's services not only to the Company but to the printing craft generally. They

had only way of recognising them. It was a very old way. It was the presentation of a medal which bore upon its face a tribute from the Company to Mr. Riddell in high acknowledgment of the great work he had done for the Company and the printing craft generally. The inscription on the medal was: "Presented to J. R. Riddell, citizen and stationer, in recognition of valuable services rendered to the Stationers' Company and the crafts associated with it. 15th December, 1922." It gave him the greatest pleasure, and he was proud to be the one to hand this token of the Company's high appreciation to Mr. Riddell. Only one such medal had previously been given to anyone. So that this was only the second, which showed they were not distributing them very widely and only in cases of outstanding merit.

Mr. R. A. Austen-Leigh, in moving a vote of thanks, said he would like to make one or two remarks on the question of apprenticeship. There were a great many masters who took a great deal of trouble in the selection of apprentices. He was sorry to say there were some who did not take any trouble at all. There are a great many also who do what they like with the apprentices. All who were connected with the craft, at any rate in London, knew Mr. Riddell and the admirable work he had done in educating the printing youth in this country, not only apprentices and journeymen, but budding master printers also. He congratulated the London County Council on obtaining Mr. Riddell for the first Principal of the School. He moved a hearty vote of thanks to Mr. Riddell for his admirable lecture.

Mr. Naylor, seconding, said that from personal observation Mr. Riddell had done wonderful work for the technical education in London, and he was glad to have that opportunity of adding his testimony

to that of others in recognition of the good work he had done. The work of the new school was bound to be influenced by the teaching of its Principal, and the lecture they had had might be taken as an indication of the principles that the Principal of the London School would adopt in carrying out his ideas of technical education.

Mr. Riddell, replying, said it was very difficult for him to express his thanks for the distinguished honour the Company had conferred upon him. It was indeed one that he appreciated more probably than they were aware. To him the old Company was much more than the association of men of kindred spirit. Frequently he got a good deal of pleasure in living in the past and trying to visualise the men who had filled that Hall from time to time. He could not hope ever to get to the position as Master, but he would appreciate nothing more than to be Master of that noble Company. He hoped the Master would convey his heartfelt thanks to the Company and the spirit of his remarks. It was particularly pleasing to him to receive that mark of appreciation at that time. There were times in everyone's life when they were pretty well done. He had from time to time felt "Is it worth going on?" That medal had brought to him a further incentive to go ahead, and would probably encourage him to forget all the little difficulties. He would treasure it. He had often told his students that there was nothing better than the Stationers' Medal. It was also delightful to have the good opinion of two such leaders of the printers' craft as Mr. Austen-Leigh and Mr. Naylor. With friends like those behind one, one could go ahead.

Mr. Riddell then proposed a hearty vote of thanks to the Chairman and the Master.

Penrose's Annual

MESSRS. PERCY LUND HUMPHRIES & CO., LTD., the publishers, and Mr. William Gamble, the Editor, are to be warmly congratulated on the issue of Volume 25 of the Process Year Book. The Editor takes this occasion to carefully review the wonderful changes and marvellous progress in the methods of the process industry during the past quarter of a century. He shows how, from merely an exclusive craft it has risen to a powerful place amongst the world's industries. He notes the skill and resources which have brought about the improvement of the halftone block, not only for black and white reproduction, but more especially for colour work. Those of us who possess the first volume of the Year Book can compare with some profit and amusement the poor results shown in it with the excellence of present-day work. It is true that the printer, the paper-maker, the ink maker and the press builder have each applied their part in contributing to improved illustrative work, but with their co-operation process work has brought illustrative printing to a front place amongst the fine arts.

It is interesting to notice that Mr. Gamble regretfully says he does not see how it is possible that process blocks and their printing can be improved, and admits that any further progress must be looked for in other forms of reproduction and printing. "The signs of the times are that the process block is past its prime, and that there will be a slow but steady diminution in its employment. Rotary photogravure and offset lithography are showing the possibility of high achievements, whilst collotype is

reviving and finding its greatest application in the production of the highest grade of colour work." Amongst the innovations of the year Mr. Gamble calls attention to some specimens of work by a process brought out by Mr. Paul Fischer, who claims to be able to get three-colour results by a minimum of re-touching, the control of the colours being obtained in the manipulation of the negative during development and intensification. Amongst the special articles of interest to the general printer are these: "Linotype with a Screen Grain," R. B. Fishenden; "Can Halftone Printing be Improved?" by H. D. Keats; "A New Automatic Chromo-photo Lithography," Joseph Goodman; "Work of the Private Presses," Charles T. Jacobi.

The volume has a large number of illustrations printed by almost every process, and they are in themselves a most eloquent commentary on the progress being made in these departments of the craft. The volume itself, its type and paper, ink and binding, are all very excellently chosen, and we can well imagine that the coming of Penrose's Annual is to thousands of men in the printing craft a thing to which they look forward with eagerness year by year.

Engagements

CLIENTS and prospective clients of Mr. Robert H. Ruddock, the well-known printer's valuer, are rejoicing in copies of his excellent hour by hour Diary for 1923. This is one of the engagement books which holds its valued place on OUR desk right through the year.

Building a Printing Business

TWO JOBS FOR ONE

THE remarkable campaign in progress in America for stimulating the printing industry by the use of printed salesmanship is a great success. Congratulations are due to the American Writing Paper Company who conceived the idea, and Mr. Robert Ruxton, who has directed the work and put forth dozens of exceedingly clever booklets concerning the field of the printer's opportunity for extension of business. Throughout the United States printers are meeting in their local Typothetæ to discuss these problems and measure themselves against their opportunity.

We have already given one example of the shrewd pointedness with which these little books are written, and this month we take as another example of this the message which has "Two Jobs for One" as its title.

The writer had read Mr. Jos. A. Borden's speech as delivered to local Typothetæ members, on the difficult condition faced by the printing industry in over-equipment, Mr. Borden stating:

"Many printers realise that the only way they can bring down . . . overhead expenses is to increase the present volume of business double. In other words, the printers of this country have got to secure two printing jobs where they now have but one."

"The writer would not personally consider that a difficult specification, either in the form of doubling jobs or of doubling output."

"I will quote here but two other cases, with both of which I was in the closest personal touch; they are cited merely to illustrate my statement that I consider doubling jobs or doubling output far from a difficult task when the task is gone at in a constructive and creative spirit:

'The books that you got up for us nearly ruined us; in fact, came near putting us out of business. The first month after we started to distribute them our business increased fifty per cent., and it has continued to grow at a rate that has really embarrassed us.'

"And—

'Our business, as I told you on the 'phone the other day, has doubled, and I believe that we have only touched the ragged edge of possibilities.'

"Accounts brought to that condition buy printing—it needn't be sold to them, and the class and type of the printing they buy is the class and type that is recommended by the man (printer) responsible for results."

"If a man advised you to dress a certain way, or act in a certain way, or do a certain thing, and you did what he told you, and you found you got as a consequence more business than you ever got before, and made more money than you ever made before, wouldn't you continue to follow his dividend-paying 'leads'?"

"The writer is not technically acquainted with printing, but the fact is, I believe, that money is made in quality printing, and that squares with the further fact that quality printing makes the money; so, with the right tactics, the printer can recommend the thing that pays him with a perfectly clear conscience because that will pay the other fellow."

"It is my belief that the jewel of copy is worthy of a quality casket and that good candy sells best in a fine box."

"Now, what printers need to study is *principles*—not methods—and when you know principles of construction you can construct *anything*. The writer earnestly desires you to know where that study will take you and to show you that it is quite capable of taking you in the right direction and giving you two for one or a *doubled volume of business*, such as Mr. Borden deems imperatively necessary; hence no apology need be offered for the letter of a Philadelphia advertising specialist being reproduced as below; it was originally addressed to THE PRINTING ART:

'As you will recall, I have a weakness for wanting to find out the real truth. I accepted Mr. Ruxton's axioms because they appealed to me as being logical, but I was not satisfied with that. I wanted to *know* that his principles were right by induction as well as by deduction. I have personally, with my own money, conducted some painstaking and absolutely 'checkable' experiments to test the Ruxton creed. To say that I have been astounded and amazed by the results is to put it very, very mildly. I have absolutely proved to myself that Ruxton principles produced an increase in gross returns of one hundred and fifty per cent. and in net profit of two hundred and eight per cent., the increase in cost of advertising being fifty per cent. These figures are not opinions or estimates but absolute results.'

"Now the fact is that all intelligent 'advertising' (and by that is meant all advertising that is *printed salesmanship*) produces correspondingly satisfactory results and the secret of these results lies in knowing when you are merely writing 'advertising' and when you are writing '*Printed Salesmanship*'. When an 'advertising man,' unconscious of the distinction, *blunders* from 'advertising' to 'Printed Salesmanship' he gets those results; the trouble of course is that, being in the dark as to *cause*, he doesn't know *why* or *how* he got them. Hence the spectacle of a great many 'advertising' men waiting for 'inspiration.' What they really want is knowledge, and when 'inspiration' strikes them it is really subconscious knowledge throwing clews to them."

"Some 'advertising' men have this knowledge *subconsciously* and exercise it in all they do, and they are known as *resultful* men. A few, a very few, consciously know and practice, and these get results, when results are possible, like an answer in arithmetic. The right *cause* will produce the right *effect* because nothing is so positive and so certain as natural law."

"I am not alone therefore; advertising history is full of results that have manifested where sound selling methods, consciously or unconsciously, have been used."

"The Course is designed to put down before you in black and white, once and for ever, the *causes* that produce *effects*, and when you have those causes (in the form of principles) you will have the two for one faculty of doubling or trebling your business that, as Mr. Borden points out, is imperatively necessary in the situation he discloses."

"Mr. Borden states that:

'We are now in a period where every manufacturer must balance his production with a sales and advertising organisation sufficient to dispose of the goods produced.'

"That sentence is literally packed with axiomatic sense and I wish I could burn it into the conscious-

ness of every reader till the reaction caused action of the constructive and creative *sales* kind.

"Some years ago the owners of a great manufacturing plant in New Jersey found their sales were not keeping pace with their production, and called me into consultation to ask *why*. We were out in the factory grounds when I said:

'The *why* is simple; *here* are your factory buildings occupying acres of land. *There* is the selling machinery of production—a small office, containing two or three girls looked after by the sales manager when he has a little spare time from visiting 'prospects' on the outside. Gentlemen, you have an enormous *production* machine that you are trying to drive with a *tiny* sales machine. It's doing noble work at that—magnificent work—but it simply can't deliver the horse power necessary to turn the wheels of production. Jack up your sales power, and your production machine will run as you want it to run and as it ought to run.'

"And they did, and it did.

"I am afraid many a printer is in that position. Most printers are *manufacturers*. They have, to continue the analogy, a great production plant being run by a tiny sales engine—six horse power 'driving' mechanism that should be moving in terms of *hundreds* horse power.

'Suppose you look at your plant—and then look at your selling forces. Are they balanced?

"And how does that viewpoint apply to your 'possibilities,' 'prospects,' and 'customers'?

"The average business is over-supplied with 'production' power and under-supplied with *sales* power.

"The average man wants to make money as you do, he wants to succeed as you do, and he is as fully susceptible to money-making ideas as you are.

The things said to *you* perhaps you can say to your 'prospects' and customers—and say them with real force and sincerity for having thus perceived them yourself.

"Mr. Borden says:

'There are about 600,000 business concerns in America who make a profit, and if you knew how few of these use advertising it would shock you. Every one of these business concerns needs the services of a printer in an advisory capacity—particularly in the matter of making Direct-advertising yield greater returns.'

"In other words, here is a great *potential* field. But what about the hundreds of thousands of concerns who are *not* making a profit? Is there a great potential field there, too? If *you* are not making a profit now you earnestly *desire* to make one; all men seek *satisfaction* for desires and there is a tremendous field awaiting the satisfaction of *profits*.

"Mr. Borden, continuing, states:

'The intelligent advertising man to-day realises that he cannot afford to allow a client to fail, in the advertising sense.'

"Suppose a man spends a good deal on a piece of printed matter; supposing that printed matter doesn't bring him the business he thought it would; isn't that dampening his ardour for other pieces of good printed matter? When his enthusiasm is dampened that way doesn't that affect you and brother printers? A man proceeds to *sell wrong* and as a consequence you are *bought of* less. He may not *blame* you but he probably thinks that kind of business promotion isn't nearly as good as he thought it, or he thinks he knows too little about it to do any more of it. Printing suffers as a consequence.

"The printer *ought* to be able to scan a piece of proposed advertising, and, in conjunction with a few leading questions, decide with fair accuracy as to whether it will succeed or fail. There is nothing hard about that *when you know how to do it*. When you have that ability you may save a customer a loss, and keep fresh and enthusiastic a buyer of printing. But there is more to it than that; every piece of 'copy' that comes into your plant indicates that *at the other end* there is a man *trying to sell*; it's a *clue* to a 'prospect' and business is paying out enormous sums for just such business clues day after day. What an advantage then the printer really possesses! The self-indexed and automatically classified 'prospect' when reached can very easily grow and blossom from the folder or circular stage to the booklet, follow-up, and advertising stage—big business developed from little clues—*when you can talk that to which business beats—sales—printed salesmanship*.

"Which is better for printing—the man who fails with it or the man who succeeds with it?

"I am afraid I am not going to have nearly the space required to do justice to the thoughts so pithily expressed, but I want to say this:

"*There is a big and revolutionary thing to be done, but that should not individually daunt, because it is being done on a big and revolutionary scale.*

"*This movement isn't working in isolated units here and there; two giant organisations are behind it, putting the thing over on a nation-wide scale; what is being said to you to-day is being said to THOUSANDS of brother printers throughout America.*

"Public opinion is *plastic* and moulds under intelligent propaganda; as the printing craft presents new claims for recognition they will be recognized by the public.

"*You aid and assist and do your share when you do your best for yourself.*

"Mr. Borden has rightfully said that the attitude of the average manufacturer is that advertising doesn't pay, and it might be just as rightfully said that 'advertising' *doesn't* pay. PRINTED SALESMANSHIP DOES. What you want to offer business men is PRINTED SALESMANSHIP.

"I believe one essential of this campaign is to use the term PRINTED SALESMANSHIP, thus indicating to business men *the real thing* you are offering to supply them with.

"With 'Printed Salesmanship' for your slogan you do not start *in competition* with advertising, but rather start with a term that will *demolish* advertising.

"'PRINTED SALESMANSHIP' naturally and automatically contains its own meaning and all business men quickly and readily grasp that meaning and its significance.

"Let the printing craft, therefore, inaugurate its new IDEA with a new TERM that will have a new meaning to business men, and that naturally and automatically *relates* to printing.

"If that is done on the universal scale that printers can do it on that are united in a common aim and purpose as you are, then I say you go to the public with a new aim, a new policy, a new meaning, a new significance—and a *gripping idea* that will win because it will deserve to.

"Sell '*Printed Salesmanship*,' written by '*Writer-salesmen*,' multiplied by your presses and disseminated to consumers through the mails.

Appear before the world as prophets of a better day in merchandising and business will *listen* because it *needs* you."

The Right Ideas of Display

By H. NAYLOR (Hon. Sec., L.S.C. Jobbing Guild.)

"I HAVE NEVER YET STRUCK A JOB PRINTER WHO HAD WHAT I CONSIDER THE RIGHT IDEAS OF DISPLAY."—Mr. W. B. Warren, at the Stationery Trade Conference, 27th November, 1922.

IN the December issue of THE CAXTON MAGAZINE the members of the L.S.C. Jobbing Guild were asked what they think of the above statement.

Treating it merely as an expression of opinion, one would be inclined to answer "Not much"; but the written word may very easily suggest an entirely different interpretation to the spoken word, and this appears to be such an example.

Neither the bald statement nor my answer cuts any ice. There is far more beneath the surface in such an assertion than meets the eye—and pending a more detailed explanation judgment must be reserved.

I should like to point out, Mr. Editor, that the Guild's policy is constructive, not destructive, whether applied to art or commerce; and bearing this in mind, perhaps the following remarks on the subject may not be considered out of place.

First, what is a "job printer"? My own construction of the term would include any printer whose business was not confined to newspaper, periodical, magazine or book work—*i.e.*, one who caters for general printing.

There are also quite a large number of printers who specialise in advertising literature. Real advertising is a science, and to be successful requires complete harmony between all departments—including client, copy writer, designer, artist and printer. In other words, there should be a sympathetic understanding of each other's requirements *and limitations*.

Whilst one may agree that all printed matter is "advertising," there are printers in galore justly entitled to the term "job printer," who have not set themselves out to handle purely advertising work, whilst others specialise in such productions. Take, for instance, the following firms, who have been picked out at random (I hold no brief for any one of them): Morland Press, Cloister Press, G. W. Jones, Hudson & Kearns, Pulmans, Tillotson Bros., Lanelev & Sons, Cooper & Budd, Spottiswoode, Ballantyne & Co., Pelican Press—these firms alone embrace a variety of styles; each is capable of turning out good work.

Naturally, such an assertion as is quoted at the head of this column makes one deeply interested to know just what Mr. Warren's ideas of display really are? Has he a hankering for the Ladies' Home Journal style and other American fashions? Does he approve of the "style" adopted by that great bulb grower Gerard Telkamp, of Holland, who has probably circularised nearly every householder in this country, apart from Press advertising? Or is he just a plain, honest, British business man who admires British business methods, and is desirous of forcing the British printer to a higher standard of efficiency? Personally, I am inclined to this latter assumption.

Might I say, sir, that I had the pleasure of occupying a position of responsibility for a few years in one of the leading advertising services agencies; and have the satisfaction of knowing that although I was the first practical man appointed to that post, I left behind a greater respect for the printer-advertising man, which bears fruit to-day in the form of a "practical" successor—an unsolicited testimonial to a printer capable of playing both strings (and who is only one of many).

But let us get back to our subject.

Work is frequently put in hand without proper regard for its practicability from the craftsmanship of printing standpoint, with the result that nobody derives satisfaction out of it. Does Mr. Warren give a printer his complete confidence, and then, after consultation, grant a free hand to go ahead with the scheme, be it great or small?

No doubt Mr. Warren, as well as myself, could go on indefinitely each in our turn on such lines without getting any "forrader." But I should like to make him an offer: I hereby invite him to lay his complaints before the members of the L.S.C. Jobbing Guild in the form of an address on the subject. These are some of the men who have to handle such jobs, on whose behalf I can not only promise a fair hearing, but if any light can be thrown on the subject, the pleasure will be ours.

The Guild's motto is: "To make the man a better printer and the printer a better man." In whichever category Mr. Warren cares to place himself, he can rest assured of a warm welcome—and I don't think he will regret the time spent in our company.

Politics and Printing

IT is generally agreed that the General Election, just passed, had certain characteristics quite new to political warfare. Meetings of the various candidates were attended by members of all parties and no parties at all in a way never known before. There was an absence of acrimony, and, lastly, there was a general apathy throughout the country.

Several reasons could be advanced to explain all these characteristics, but Mr. Thomas Russell, the advertising expert, in an American journal, urges that the lack of advertising on a large scale was responsible for the apathy. Recent legislation limits the amount which may be spent by a candidate for

Parliament in this direction, and money expended by a central organisation on behalf of a candidate is treated as that candidate's expenditure. Election literature was limited to a minimum. There is such a boom in poster advertising that all the hoardings are filled with business posters under contracts for display, and these facts together are alleged to have killed 50 per cent. of the political interest. It is certainly for the good of the printing trade that we should encourage as great an expenditure along this line as possible, and it may be taken for granted that the printer's art as applied to advertisements plays a great part in awakening political interest.



Make a Good Impression!

We shall be pleased to answer any enquiries & give expert advice on such subjects as the action of inks on various kinds of paper, the right consistency of inks for different purposes, the use of reducers, driers, &c., difficulties in litho offset work, and other new processes, &c., &c.

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THE CAXTON MAGAZINE

ESTABLISHED 1899

A Progressive Organ of the Graphic Arts

Published on the first of every month, by the proprietors

F. W. BRIDGES, LTD.

Avenue Chambers, Southampton Row, London, W.C.

A. E. OWEN-JONES, *Editor*.

With the Caxton Magazine has been incorporated
The Master Printer.

SUBSCRIPTION RATES

12/6 per annum, including the Printers' Year Book and
Diary, post free.

London, January 1st, 1923.

ON the 17th of this month Mr. F. W. Bridges, the senior proprietor of this journal, celebrated his business jubilee. For fifty years he has been connected with trade journalism—and for a considerable part of that time with journals bound up with the printing trade. He has, with an application that is all too rare, and a spirit of enterprise which is often its own reward, cast his net beyond the quiet waters of the printing trade, and has made for himself a place of commanding importance as an organiser in the Exhibition world. But here we have evidence of his supreme interest in our craft, for the Printing Exhibition is not the least of his achievements in this direction. His mind and heart have been intertwined with the many things which go to make up our trade, and master printers and trade unionists alike are always ready to acknowledge his influence exerted through this journal, and by personal effort, in the betterment of the conditions of labour, and especially in the formation of the Joint Industrial Council.

This business jubilee is of peculiar pleasure to those of us who are closely associated with Mr. Bridges, and we are sure our readers will join us in hearty congratulations. Happily our friend bears little trace of his long pilgrimage. His energy seems unabated, his interests are wider than ever, and so far as this journal is concerned, this year will probably register the high water mark of its efficiency as we trust of its prosperity also.

PRINTERS as a class can never be accused of undue precipitancy. We are a slow-moving crowd—rather unbelieving and not riotously optimistic when we do believe. But the change of tide in trade development is flowing in our direction. Any improvement in trade ought to spell increased prosperity for the printer, and none of us will be so foolish as to allow the thought of possible changes in technique—however far-reaching they may be, or whether remote or near—to restrict our enterprise in grappling with present opportunity.

Now that our wages are stabilised we can place the indispensable aids of the printed word at the disposal of the whole business community. We are so persuaded of the efficacy of printed salesmanship as to believe that double the amount of printing might be used with advantage in the world of buying and selling. This is our opportunity. And it is practically an untilled field. There are three distinct openings for trade expansion:—

One is the encouragement of the man who has a thing to sell—a tractor or a sewing machine—to give a fair trial to printed salesmanship. But the British trader has little imagination where printing is concerned. You could talk to him for a week about the advisability of adopting a scheme of publicity by means of circulars, folders, booklets, etc., and he would not be impressed, but show him a scheme and he will see its advantages at once. Of course, this needs enterprise—such enterprise as the advertising agent has and is prepared to show—but there is no real reason why the printers should become more and more the servants of the man who exploits their skill and reaps by far the greater part of the reward.

We publish elsewhere in this number an account of how the adoption of a house organ by a comparatively small firm of printers enormously increased their business in less than a year. This little organ is its own advertisement for good printing, and fertile ideas. This plan, too, might with advantage be followed by many British printers just as capable of carrying it through as those who have made such a success of it.

And lastly the exhibition of commercial printing carried through with such success by Messrs. Loxley at Sheffield, some time ago, suggests a much bolder scheme on the same lines. We put forward the practicability and profit of those printers who lay themselves out for the supply of commercial printing on a big scale co-operating to have a permanent exhibition in central London of the latest and best products of their work. A large, well-lighted room in the new Bush Building in Aldwych, where users of commercial print from all parts of the country could

go and see for themselves what is being done in posters, showcards, labels, cartons, etc., would bring its own reward. Co-operative advertising is only in its infancy—it will grow. And the printing trade could well afford to be in the van. It would not be easy at first to persuade a printer to pay money to give the opportunity to the buyer of print to see the

best of his competitor's work. Yet it ought not to be difficult to realise in these days that if work will not stand comparison either in quality or price—it stands little chance of a big market.

This might be an eventful year for printers in this country, and we may all well take a new heart of grace.

Complete Accountancy for Printers and Stationers

Single and Double Entry: Preparation and Rendering of Accounts: Capital and Trading Accounts: Trial Balances, Balance Sheets: Bill Transactions: Private Drawings: Bank Account and Investments: Private Ledger: Order Sheets, Work (Instruction) Dockets, Daily Time Sheets: Collection of Costs: Keeping and Taking of Stock, Plant and Materials: Maintenance and Depreciation Accounts: Analysis (and Allocation) of Establishment Charges—of Working Position—of Sales—of Labour Values—of Estimates and Actual Costs: Discounts and Commissions: and Miscellaneous Forms and Diagrams designed to furnish Pointers for securing Smoothness in Inter-departmental Working and for Future Operations based on Past Trading, with copious examples.

By FREDERICK S. BARNETT.

INTRODUCTORY.

AT this late day it were assuredly a work of supererogation to insist upon the necessity for the adoption of a clear and correct system of accountancy by every trader, large or small. But never more than to-day has it been necessary to emphasise the essentiality of recording and testing one's financial, trading and industrial transactions in such a form that not only can oneself see the actual position of affairs at any desirable moment, but that it may be rendered clear to other individuals or trading concerns to whom one owes responsibilities. Many circumstances contribute to this condition. First we may put the legal aspect. The Bankruptcy Laws are fairly stringent and the Bankruptcy Court takes keen cognisance of neglect in the direction indicated, visiting the offence with penalties in the shape of suspension of discharge, discharge subject to payment of an assessed dividend, or even, in cases of flagrant and reckless trading coupled with absence of proper accountancy, with criminal prosecution. There may be differences of opinion as to the efficacy of the Bankruptcy Law as it stands; there is none in favour of its relaxation, but a considerable body in support of greater stringency against the delinquent who "kept no books."

A second circumstance that adds weight to the need of efficient accountancy at the present moment is the danger of fluctuation in costs of manufacture and prices in the wholesale markets. It is still difficult even for the most far-seeing to judge the probable condition of those markets for more than a very few months ahead. A state of flux exists throughout Europe, and an unfavourable turn in the political wheel may yet have disastrous influences on our country; values might conceivably decline by leaps and bounds, and stocks which to-day are estimated at say £100 or £1,000 between one stocktaking and another have to be written down twenty, thirty or fifty per cent. The trader has to adjust his balance sheets as well as his pre-vision to these troublesome conditions. Anticipated profits may (almost certainly will) have to be sacrificed, thrown overboard to trim the vessel—to what extent or in what direction only the man who keeps his finger on the pulse-beats of his business by means of

carefully kept books can determine. "The other fellow" will live in a fool's paradise until he discovers that he can no longer keep his engagements and his assets and liabilities are transferred to Carey Street.

Again, in times in which we are moving, gross turnovers may be maintained owing to inflated prices, yet be a very deceptive guide to the actual financial position or profit-earning capacity of an undertaking. It is a matter of every-day experience that increased costs of production carry in their train increased leakages, often in the most unsuspected quarters. Abnormal wages, for example, do not necessarily co-relate abnormal output, but generally speaking quite the reverse; so that if the periodical analysis of labour values is neglected, one may easily wake up to the unpleasant fact that one has been paying twice over for the same thing—once in increased wages and once in reduced individual production. To take another example, the fluctuations of money in the market have a very direct influence upon a trader's balance sheet. He may, we will say, continue throughout a crisis to assess interest on his own capital at 4 or 5 per cent., oblivious of the fact that he himself is paying 6 or 7 per cent. upon the capital of those upon whom he depends for supplies or of the bank with whom his balances rest. And there is yet a considerable body of retailers to whom the subject of interest on capital is an unknown quantity. So one might continue pursuing the subject through a hundred channels, but enough has been said under this head to make our meaning clear.

THE TIME TO "OPEN" BOOKS.

The writer has occasionally put the question to a new beginner in business, "Have you opened your books yet?" and very commonly the reply has been, "No, not yet; there is plenty of time for that when business comes along on a scale to demand a full set of books." Sometimes this dilatoriness arises from pure fright at the array of books (and their dimensions) with which his acquaintance with the counting-house of an important concern has rendered him familiar. But more often the beginner does not recognise the advantage or necessity of *beginning right*.

The proper time, and the easiest time, to open a set of books is that day upon which a trader allocates

a given amount of capital for the purpose of entering upon trade on his own account. In that very act he has entered upon his first important transaction, which should *at once* appear on the *Dr.* side of a capital account in his ledger, "To Capital (at date) £500," or whatever the sum may be. And from this initial entry will flow others in natural sequence as Premises, Fixtures, Goods Bought, Cash, and other essential accounts, precedent to any debit and credit transactions with clientéle.

The books themselves may be on a small scale—an 8vo. if desired; the miniature ledger may embrace a dozen of such separate accounts as are suggested. The crucial thing is that the books should be opened on the same day as the business itself, and must be closely maintained and extended as necessity and business developments demand. It is conceivable that the records of such early financial factors as here indicated may have a commercial value when goodwill and other assets may have to be considered; and most certainly the man who can produce to a prospective wholesale creditor a complete and methodical series of "opened" accounts will stand in a more favourable light than the happy-go-lucky individual who has nothing of the kind to exhibit. Many a successful trader of to-day owes his secure position to the support given to him at a critical moment by a wholesale house, based upon correct book-keeping records *ab initio*. Hence, and for other reasons which will naturally occur to the reader, we lay great stress upon this dictum, that the most legitimate, the easiest, and the only proper time to "open" a set of books is the day on which one takes the first step towards opening the business itself.

EN AVANT.

The following series of articles is intended not for the expert accountant or for the firm in a position to command the services of the expert; but for the man who feels that he needs such guidance either at the outset of a business career, or from recognition that there are weak points in his accountancy system or gaps that require strengthening or closing up.

The whole of the suggestions put forward in the later parts are based upon the experience of half-a-century, most of which period has been spent in positions of responsibility of one degree or another, and under widely varying conditions in which the writer has striven to formulate methods best calculated to give a *personal* grasp of every detail.

The general endeavour is to adapt the forms and records to the ramifications of letterpress and lithographic printing, manufactured and commercial stationery, and cognate branches, especial attention being directed to linking up the work in its passage from one department to another, to the avoidance of lapses of time therein, so often a fruitful source of delay. With this necessary, and it is hoped not too windy, introduction, we will proceed to give some detailed indication of the scope of the work.

PART I.

- §1.—Book-keeping by Single and Double Entry.
Waste Books—Counting-house—Counter.
Journal.
Cash Book.
Ledger.
Bill Book.
- §2.—Segregation of Accounts.
Capital Account.
Trading Accounts.
Personal Drawings.
Private Ledger.
Current Account.
Investments.
- §3.—Preparation and Rendering of Accounts.
Systematic Collections.
Travellers' Movements and Returns.
- §4.—Preparing Trial Balance.
The Balance Sheet.
Working Position.

PART II.

- §5.—Establishment Charges.
Maintenance and Depreciation Accounts.
Discounts and Commissions.
- §6.—Order Sheets.
Work (Instruction) Dockets.
Daily Time Sheets.
Collection of Costs.
Taking and Maintenance of Stocks.
Revision of Plant and Appliances.
- §7.—Analysis of Labour Values.
Analysis of Sales.
Analysis of Estimates and Actual Costs.
Analysis of Output, Monthly and Annually.
- §8.—Miscellaneous Diagrams and Suggestions to meet special contingencies and remedy temporary difficulties as they arise.

(To be continued.)

Lithographic Printing Plates Wanted

THE British Commercial Agent for Egypt has informed the Department of Overseas Trade of a call for tenders by the Survey Department of the Ministry of Finance, Egypt, for the supply of aluminium and zinc lithographic printing plates. The closing date for the receipt of tenders is 15th January, 1923. Quotations are required to be in Egyptian currency and inclusive of customs duties and free delivery into the Department's stores at Giza, Egypt. It is stated, however, that quotations covering delivery c.i.f. Egyptian port of landing will be taken into consideration.

Tenders must be submitted on the forms supplied by the Egyptian Survey Department and the tenderer must be a person residing in Egypt or one having an

accredited representative established in that country. Copies of the specification, general conditions of contract, tender form, etc., have been received in the Department of Overseas Trade, 35, Old Queen Street, London, S.W.1, and are available for inspection in Room 47 by United Kingdom firms interested. Two spare copies are available for loan in order of application to firms who are unable to examine the documents in London.

United Kingdom firms unrepresented in Egypt who desire to submit tenders can obtain upon application to the Department of Overseas Trade the names of United Kingdom merchant firms trading with Egypt who are prepared to handle tenders on behalf of third parties.

A Dozen Profitable Pointers for Obtaining New Business

BY CLARENCE T. HUBBARD.

WORKING on the theory that "a familiar face" is a good business asset, one ambitious printer makes it a point to dine each day at some different local hotel or business club where the representative business men gather. In doing so he does not approach any business acquaintances or customers on matters of business, but simply believes the plan worth while to keep himself recognised among the class of trade whom he serves.

Along similar lines another printer who, in the endeavour to build up business, became personally acquainted with many local executives and business men of standing, arranged always to be at his office between one and three-thirty p.m. each day. He discovered by observation and inquiry that most executives went to lunch during these hours, and by making it a regular feature to be at his office during this period he gained many calls which otherwise might have been crowded out in the day's work.

A small pointer, but one which redeemed itself for the printer who employed it, was in the printing of short phrases in red ink on the back of his bank cheques. He usually printed one at the top of the check and another phrase at the bottom, which the recipient could not help but observe when placing his endorsement thereon. He used such lines as "Good printing helps to build a bank account; some people make printing an expense—others an investment; naming a printer is as important as printing a name."

This little plan in addition to representing good personal advertising also helped to secure new accounts, for the scheme was recognised as worth while by one concern who applied an appropriate phrase in this fashion on the back of their dividend cheques. Working on this idea, this printer has now secured several small accounts for the printing phrases and suggestions on the back of dividend cheques.

In the plans for establishing a profitable business one print shop proprietor in the East follows the firm rule of never issuing any personal advertising material unless it is of a useful nature. For example, blotters, calendars and printed objects of that kind are sent out to customers and prospects, but never fancy printed matter unless it serves some useful purpose. He believes this to be a pointer worth following, as it impresses on his prospects the usefulness as well as advertising value of printed matter.

Another printer in the study of his business believes that entirely too much "white" is used. He has met with good success following this deduction in the solicitation of business with tints. In approaching new sources of business he presents his offers on tinted papers, and although there is nothing startlingly original in the use of tints for printed matter, he nevertheless found colours to be so unworked as to be most helpful in gaining business attention.

Perhaps one of the most valuable business pointers discovered or at least respected to a profitable degree by one printer in the seeking of new business is in not "forgetting the ladies." He has discovered by experience that most ladies do not have established printing relations, so that they can be appealed to and won over as new accounts. This is particularly true in the election of ladies to social, commercial and political offices, all of which this printer follows

up to good advantage. Before personally soliciting such business he sends to all ladies gaining such places a sample set of personal cards with the recommendation that they allow him to prepare some new ones containing their business or organisation title. While perhaps there is a touch of vanity in his appeal, it nevertheless proves resultful.

"Keep abreast of your customers," advised one printer when asked as to any business building pointers he possessed. "By that I mean," he continued, "do not allow your customer to send you orders for the production of up-to-date material or forms while you in return send him a bill, letter or notice along old-fashioned lines. If for example you print several bills of the perforated line type, and then use the old-fashioned kind yourself, you voluntarily impress your customer with a lack of progressiveness in your shop which may have an effect on your business. In other words, study your customers, and *when in Rome burn Roman candles.*"

In these days of business pressure when the telephone counts important there is one little pointer in this direction worth recording. This printer finds it necessary to be away from his office quite a great deal, and leaves clear instructions that no one shall ever answer any telephone inquiries for him with the words, "Mr. Williams is out." He always informs his office where he is going, and encourages them to so advise those who might inquire. He believes that if customers or prospects call up frequently and always receive the same answer of absence they may become possessed of the fact that "he is never there," when to the contrary he desires them to know that all business has his personal interest and attention.

A rather original pointer can be gained from the methods of one printer who in his town consults the books on printing in his public library, and from the numbers stamped therein addresses through the library office the readers of these books. To them he dispatches a letter offering his personal counsel and the facilities of his office to anyone interested in the further study of the printing art. While this plan has resulted mostly in the increase of business acquaintances, he did secure one printing account through contact with a student of advertising who had been reading all books on printing.

To indicate how it pays to be alert, there is a valuable pointer to be recognised in the evolution of thought carried into profitable effect by a printer in Connecticut. Through conversation with an employee of a large corporation he learned that this company had no record of the private telephone numbers of its branch office managers and representatives. Believing that such a record might be of value to the organisation in the event of some emergency, he prepared a printed form which the company could send out, requesting such data and having attached to it with a perforated division a small slip in which the information desired could be pencilled and then returned. His enterprise was respected by the organisation to whom it was presented and he secured the order. But more valuable to him was the entree gained and the important illustration so emphasised that *ideas pay in the printing business as well as adequate printing facilities.*—The American Printer.

“Pep”

THE EFFECT OF A PRINTER'S HOUSE ORGAN

A PRINTING firm in Chicago called “The Livestock Press,” some little time ago published the first number of a House Organ which they called “Pep.” House Organs can be very useless and dry things, but this is a little booklet carrying a very distinct message, and as a slogan the Editor uses the line “Ninety-five per cent. Pep.” These printers have only a medium-sized plant, and had been doing very ordinary sort of business. Then came the issue of this House paper. It is a bright little thing—has little or no advertising in it—there is plenty of fun—optimism is one of its chief messages. The editor evidently thinks that we all like to laugh and will be willing to stop in the middle of work to do it. He appreciates good stories and tells them over again. Still, it would not do to put out a book of stories as a House Organ. There is a little business editorial in which common sense is applied to the various problems of the day. The idea evidently was to make “Pep” a model job of printing—attractive paper, ink, make-up, cover and colour—the kind of job a man would look at several times in trying to pick a fault. Each issue is an advertisement for the Press. Its size is odd and this makes it handy for mailing purposes and convenient for the man who gets it to place in his pocket to read when he gets a chance. The first issue of 200 copies was printed and exhausted within a week. Then followed letters asking that it be sent regularly. Several of these hinted that some business might be had if the firm was as much alive as its House Organ. The list which was at first restricted to the names of a few hundred people who might buy printing, was eventually extended to anyone who would appreciate its messages of cheer and common sense. In ten months nearly £10,000 worth of printing was sold in consequence of “Pep” at a cost of about £25 a month for printing and mailing. Ordinary advertising could hardly be purchased at such a figure, and produce as much work. As a matter of fact it costs less than this because several firms are now getting out “Pep” as their own organ, using practically the same material, so that the original matter and make-up is sold again to these customers. The mailing list is constantly increasing, and folk who have been reading the House Organ have been show-

ing signs of doing business. One firm said they had been reading the booklet for months, and while they had no printing to let at present the owners of “Pep” had been invited to quote for 25,000 400-page catalogues which would be issued this winter. The letter winds up with “If the firm have as much pep as ‘Pep’ they surely will land the job.”

When we had the pleasure of a long talk with Mr. Charles Francis of the Charles Francis Press, New York, last summer, he expressed astonishment that British printers had not adopted the House Organ more effectually. He assured us that apart from business arising out of the publication of his own House Organ—“Treasure House,” the fact that he printed dozens of House Organs for other people was significant. The House Organ often finds the market, and automatically embodying a number of principles of salesmanship ultimately reflects a high degree of printed salesmanship. We commend to the British printers the idea of developing new business along this line. It ought not to be much trouble to persuade hundreds of large business houses to adopt an organ in which the bulk of the work is already carefully done to act as a bridge between the seller and his prospects every month.

“All the vision, initiative, enthusiasm, and leadership of the country are locked up in two per cent. of the people. If these two per cent. were wiped out, we would go back fifty years,” says Roger Babson, noted statistician.

There are approximately thousands of large manufacturers in this country—all potential House Organ prospects. Yet in striking contrast, there are very few sales House Organs published in this country, certainly less than 1 per cent.

The ratio of House Organs being published checks up with Babson's figures to the effect that 98 per cent. of business concerns are not progressive so far as utilising the sales power of the House Organ in co-operation with their personal sales force. These 98 per cent. sadly need the benefits and good will that only an ably edited House Organ can give.

House Organ contracts mean regular monthly (or weekly) printing orders. Every House Organ prospect you sell becomes a live prospect *for other work*.

Inquiry into British Empire Exhibition Methods

AFTER considerable agitation and trenchant criticism from many and varied quarters an inquiry has been instituted by the Government conducted by Sir William Joynson-Hicks, Bart., M.P. The terms of reference are as follows:—

To inquire into the following questions in connection with the British Empire Exhibition:—

1. What steps are being taken to provide for full consultation with representatives of the Dominions and the Colonies in order to secure the use of Imperial produce in connection with the Exhibition.
2. The granting of concessions for entertainments and amusements.
3. The criticisms of certain members of the Publicity Committee as to the limited opportunities afforded to that Committee to assist in the publicity work of the Exhibition;

and to report thereon to the Colonial Office, the India Office and the Board of Trade and to the Executive Council, and also in this connection to consider and recommend whether any further steps can usefully be taken to strengthen the control of the Executive Council over the general conduct and administration of the Exhibition.

Sir William Joynson-Hicks will be prepared to receive communications from any organisations or individuals who may desire to give evidence.

Mr. R. W. Dalton, His Majesty's Trade Commissioner in New Zealand, who is now in this country and will shortly proceed to Canada as His Majesty's Senior Trade Commissioner, will act as Secretary, and communications in connection with the inquiry should be addressed to him at the Department of Overseas Trade, 35, Old Queen Street, Westminster, London, S.W.1.

Modern Type Founding

MR. R. B. FISHENDEN (Stephenson, Blake & Co., Ltd.) recently gave a lecture on "Type and Type Founding," at the Leicester School of Art before a representative audience. The lecture was arranged by the Leicester Master Printers' Association, the Chairman being Mr. Gee, the President.

In the course of his remarks Mr. Fishenden said that type founding as a separate industry did not exist in the early days of the craft, and that the early printers were their own type founders. Garamond, a pupil of Geoffroi Tory, may be said to be the first produce this in the form of types. In the work of the Royaux for Robert Estienne, to the order of Francis I.

The work of the early printers was of the greatest possible value in the evolution of the Roman character, and the classic models of the Low Countries, France and Italy, all contributed to the Roman type as it has developed at the present day.

During recent years much patient study and research work has been devoted to early printed books, and the types of several of the most famous printers have been reproduced or used as the basis for new designs. The history of type founding in this country is fairly complete, and it is a record of the work of some fine craftsmen. The early founders possessed an intimate knowledge of letter forms, and were able by their executive skill as craftsmen to produce this in the form of type. In the work of the famous English foundries the types grew under the hands of the punch cutters, and can scarcely be said to have been designed in the way that we understand designing to-day. Each letter was made to be as far as possible in perfect harmony with all the others, so that a pleasant result should be obtained, together with ease in reading.

In all the processes in type founding the greatest possible accuracy is required, not only in the cutting of the punch but in the making of the matrix and the casting, whilst the making of the moulds necessitates that the mould makers should be possessed of great

skill, and the trade is probably one of the most accurate associated with engineering. In the Sheffield Foundry practically all the type that is cast is produced in such a way that handwork is eliminated; this, of course, cannot apply in the case of italics and other kerned sorts. The effect of this is to impart the greatest possible accuracy to the type, but it involves the most careful organisation in order that the necessary standard in all the departments may be maintained.

The classic method of producing type was by means of hand cut punches, and this method is still in use, but that a greater output may be maintained the use of engraving machines have now been adopted. The use of these machines is advantageous quite apart from the increased output, in that they enable a closer fidelity to the original designs for the letters than is possible when using hand cut punches. If the engravings were produced entirely by machinery, however, the types would be hard in outline and lacking in individuality, and in order to avoid these defects the engraving is finished by hand, so that a slight freedom is introduced into the completed work.

The point line system which has now become generally adopted in this country and America, has, apart from the point system itself, certain serious limitations; point line provides the maximum size of face for any given body, but, unfortunately, the standard line which was adopted involved curtailing the descenders which were previously well balanced in relation to the ascending sorts.

In spite of the use of machine composition, foundry type still holds its proud position in the craft, and there seems little prospect of it being displaced. The qualities of durability, accuracy and perfect face, can only be obtained under the conditions which prevail in a well organised modern foundry.

At the close of the lecture Mr. A. Shardlow (Messrs. Adams Bros. & Shardlow) proposed, and Mr. Roberts, the Principal of the School, seconded, a hearty vote of thanks to the lecturer.

British Exports of Printers' Supplies

THE Board of Trade returns of British exports of printing trade supplies for the first nine months of this year show a marked improvement on last year's trading.

PRINTING PAPERS.

The exports of printing papers (not coated) during the first three quarters of the year have been eminently satisfactory, amounting as they do to 947,137 cwts., of the value of £1,720,391. These exports not only represent an increase in quantity of 381,814 cwts. over the amount despatched abroad during the corresponding period last year, but constitute the big proportion of 59.8 per cent. of the quantity of the total exports of British paper and cardboard for the first nine months of the present year.

COATED PAPERS.

The exports during the first nine months of the year of coated papers show an appreciable improvement compared with a similar period last year, although to reach the quantity exported in the nine months of 1920 there is still considerable leeway to be made up. Printed and embossed paper hangings

despatched overseas during January to September amounted to 47,570 cwts. (£278,814), as contrasted with the less amount of 32,881 cwts. (£266,883) in the corresponding nine months of the previous year, and 117,794 cwts. (£626,992) in January to September, 1920.

Other sorts, which include waterproof wrappings, roofing paper and sensitised photographic paper, were also sent overseas to a considerable extent. For the present year the exports stood at 20,752 cwts. (£181,890) against 18,395 cwts. (£228,440) in the corresponding nine months last year and 25,833 cwts. (£305,208) in January to September, 1920.

PRINTING TYPE.

The statistics relating to the shipments of British printing type for the first nine months of the present year show a decline to have taken place compared with the two corresponding periods of 1921 and 1920. The quantity sent overseas during January to September stood at 129 tons (£43,748), against the larger figures of 233 tons (£86,864) in the corresponding period last year and 195 tons (£56,599) in January to September two years ago.

The Legibility of Type

AN article has appeared in The British Medical Journal dealing with the report of Mr. L. A. Legros on the legibility of type. In our review of the report of the Committee on Government Printing we called attention to the physiological aspect of legibility in relation to eyesight, and the following extract from the article in the Medical Journal will be found interesting:

"In his analysis the author employs as many categories as require paragraphs from *a* to *w*; but not one of them is redundant. There are some fifty different varieties of founts, without considering 'fancy faces' or scripts, and the author's endeavour has been to discover the defects of the chief of these. Certain letters hinder legibility. The small 'i' is one of these; in certain combinations it goes to form words in which the dot causes confusion—for example, 'toil' may be mistaken for 'toll'; other words are clearer for the dot of the 'i'—for example, 'imminent.' In former days a change for the better was the suppression of the long f-shaped 's' ordinarily used at the beginning and in the middle of words. This change was made experimentally in Bell's edition of *Shakspeare*, 1787. Mr. Legros notes that the short 's' was rapidly adopted both in this country and on the Continent, but that the Oxford University Press did not make the change till 1824. The relative thickness of vertical and horizontal stroke is of importance. If the vertical stroke be much exaggerated, as is found in some French printing, legibility is impaired; again, overfiness of the horizontal line induces rapid wear of the type and loss of legibility. Similarity between pairs of characters leads to confusion. The use of the serif (the fine cross-stroke at the top and bottom of a letter—a relic of the old penman's work) is carefully discussed. Plain characters without serifs are often used for display purposes, and for that reason some have been led to suppose that this gives greater legibility. The sans-serif letter strikes the eye, but is unpleasing in page form, and there is actually a certain loss of legibility when the serif is absent; thus the dotted

'i' with the serif is more readily distinguishable from the 'l' than when there are no serifs on either. Dissimilarity of form is more important in figures: '3' and '5,' '5' and '6' are very readily confused, as the users of a telephone directory know only too well. Much care has been expended in the past in deciding what is the best form of type, and the author agrees that the 'modern' style is the best, and he confirms the observations of Babbage, who states that 'the clearness of facility of reading does not depend on the size of the type alone, but on the proportion of the type to the interval between the lines,' and 'figures of the same, or nearly the same, height are preferable to those in which some of the digits rise above and others fall below the line, because they interfere with the space between the lines.' The author gives two settings of a table from Bradshaw, one in modern, the other in old style figures, and the modern with its even row of figures is distinctly the more legible."

Printers' managers and overseers have sound views on a matter like this, and in *The Managing Printer* "E. H. B.," who writes "Thoughts by the Way," each month, says:—

"Curiously the author is criticised for using a length of line exceeding six inches, the writer contending that four-and-a-half inches is the comfortable length. Most printers will agree that twenty-seven ems were ample, although suitable 'leading' will mitigate the strain of a longer line. The criticism of sans-serif may not be accepted without question, as many will hold that a full page is not always unpleasing. It depends upon the arrangement of lines and the spacing. A good example of its effective use may be noted in the displayed posters of the Underground. With ample space the level solid letter is more legible at a reasonable distance than letters having graduated lines. As a personal opinion I am inclined to think that much of the 'grouping' in display is overdone, and that spacing with an accurate proportion of light and shade, is not generally followed and appreciated as it should be."

Every Worker a Capitalist

LORD EMMOTT dealt with the relations of Capital and Labour in his presidential address to the Royal Statistical Society. He said that Capital was anxious for peace, both external and internal, and although certain sections of Labour had assumed a very truculent attitude during the trade boom after the war, Labour as a whole had shown considerable restraint in very trying circumstances during recent months. Labour did think, rightly or wrongly, that it had much to complain of. Changes in manufacturing processes on the one hand, and education on the other, had altered the working man's views. A natural consequence was unrest and unsettlement. The workers demanded a fairer division of profits and an improvement of status. There was much uneasiness, not confined to Labour alone, as to the present allocation of surplus profits. Alluding to the claim made by Labour for a larger share of control, he said there had been no success where subordinate employees selected and dismissed managers, and pointed out how quickly such a plan fell into disrepute in Bolshevist Russia.

Profit-sharing and co-partnership appeared to him to be the only practicable methods of meeting all the legitimate grievances of Labour. He dealt with the large number of experiments already made, and pointed out that the number of failures, where the schemes were sound, were far smaller than was ordinarily supposed. He did not think, however, that profit-sharing on a cash basis could be a permanent solution of industrial trouble.

It was important that the worker should have an interest in the trade in which he worked—that, in fact, he should, by saving and investment, become a capitalist on a small scale, and thus gain personal experience of the meaning of productive capital. He thought that by these means the worker would eventually acquire the necessary knowledge and experience to fit him to take an active part in the control of industry. Although the adoption of profit-sharing and co-partnership was neither easy nor simple, he believed it to be a real, and possibly a permanent, remedy for industrial unrest.

Foreign Printing Machines

WITHOUT disparaging British manufacturers of printing machinery it is undoubtedly true that foreign makers—particularly German—are making a bold bid for the home market. Mr. A. Edler, who has filled up a large showroom at 78, Southwark Street, S.E.1, has three such machines on view, and the prospect of more. One of these is a new letterpress Platen called the "Reform," for high class work. The feature of this machine is that the circumference of each inking roller corresponds to the height of the forme. There are two separate roller carriages, and all rollers constantly rotate in one direction round the body of the machine covering the forme only once very slowly and absolutely evenly. The ductor rotates also, and the supply of ink and the vibrator can be adjusted to a nicety. Some of the work run off this machine was striking for the depth of colour secured at a high speed, without repeats and with no stripes.

Another ingenious feature of the showroom is a new zinc plate grinding and graining machine, which will save the offset printer no end of time for the marbles, after use, are transferred automatically by a tilting arrangement to a special catch box instead of being taken out by hand as at present. With previous systems the ground plate frequently suffered from oxydation as the plate could not be quickly enough removed from below the marbles, or the plate was otherwise injured by being removed. This very

often led to unclean impressions, or sometimes even to spoiling the ground plate entirely. Moreover, even when the plate was not damaged, much valuable time was lost in removing the plate in the old-fashioned way.

With this new system the marbles can be removed whilst the machine is kept running without any injury to the plate, which is then completely free, whilst the marbles are in the catchbox, so that it can immediately be cleaned by water which escapes through the catch-box. The ground plate is withdrawn and a new one can *immediately* be put in its place. The wall of the catch-box is then swung over, the marbles rolled again to the new plate and the grinding is repeated afresh. This machine can grind plates from the coarsest to the finest grain, and the transfer can be ground neatly and quickly from used plates, always securing a neat upper layer.

The third special feature on exhibition is a most powerful, accurate and rapid guillotine called the "Perfecta." This is tested up to 40 cuts per minute, and the swallest work can be cut with the greatest accuracy, fed automatically. We are assured that one important London printing house cuts a million labels a day—dead true—by this machine.

There are other interesting things to be seen, but enough has been said to make clear that a challenge of this sort is a very real thing.

Monotype Recorder

THE July and August issue has been produced by Messrs. Spottiswoode, Ballantyne & Co., Ltd., and is an expression of the modern restrained style which this firm has successfully adopted. The number is set in Monotype Plantin old style, and printed on Basingwerk parchment, which has a pleasant surface with some character. Papers of this class also lend themselves in a satisfactory way to the presentation of Old Style types.

A feature of the issue is the printing of the half-tone illustrations in a matt ink, which show a marked similarity to offset work. The decorations used can scarcely be said to harmonise with the initials, and the band across pages 4 and 5, is distinctly disturb-

ing. We question, too, whether the name of the author on page 4 should be placed at the head in such a position as to mar the balance of the headings of the two pages.

The article relating to the history of the printers, places on record the story of this celebrated house, which was established in 1739 by William Strahan.

The cover is a reproduction of a design by Ballain which was done for Plantin in 1564. The crudity of the impression from which this has been made, produces a somewhat unpleasant lack of harmony with the crispness of the type which has been used on the same page; a little work by an engraver might have been added with advantage as regards the final effect.

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Trade News

Heavy Fine

FOR "acting detrimentally to the interests of the Association," a member of the Manchester Branch of the Typographical Association has been fined £10.

Printers and The Blind

MR. H. C. PREECE, Secretary of the Greater London Fund for the Blind received a cheque for £500 last month on behalf of the Fund from the Committee of the Printing and Allied Trades' Appeal.

Price of Government Printing

THE price of the new number of the Statistical Abstract for the United Kingdom printed by the Stationery Office is 10s., as against 3s. 6d. for last year's number, which was printed by Messrs. Eyre & Spottiswoode. Further, the present number is 70 pages shorter and printed on poorer paper. Is the increased price due to Government printing?

Bookbinding

IN the year 1822, Archibald Leighton, a bookbinder, of Exmouth Street, Clerkenwell, introduced bookbinder's cloth into the trade. Before that date books bound in cloth were unknown. 1922 was the centenary of this discovery, and Messrs. Leighton, Son & Hodge are therefore specially interested in the celebration.

Stationery Office

THE Northern Area Branch of H.M. Stationery Office held its first annual dinner last month at the Grand Hotel, Manchester, when Mr. G. H. Wright, deputy superintendent of the Northern Area Branch, who is retiring after forty years' service with the Stationery Office, was presented with a gold watch and guard and silver teapot. Mr. Wright was also presented with the Chapman Golf Cup, which he won last year.

Delegate Meeting of the T.A.

IN order to clear up the difficulties arising out of the recent dispute, the Executive Council of the Typographical Association have been asked to call a delegate meeting in the New Year, although one of these meetings, which take place triennially, was held last year. The members will vote as to whether a meeting is held or not, and if it is held expenses of the delegate will have to be borne by the branch concerned instead of by the general fund. The North-Western Group of the Association are most strongly in favour of the meeting being held.

Typographical Association

THE Typographical Association are entitled to eight representatives to the annual meeting of the Printing and Kindred Trades Federation in April next at Scarborough. Four of these will be nominated by England and Wales, and one by Ireland, the remaining three being chosen by the Executive Council. Nominations have now been invited for this purpose and also for the Trades Union Congress at Plymouth in September, to which the Association is entitled to send six delegates. These will be Mr. F. O. Roberts, the Association's Member of Parliament, Mr. O. Connellan, Parliamentary candidate, a representative from the Executive Council and a representative from each of the North-Western, North-Eastern and Southern Divisions.

J.I.C. for Glasgow

THE inaugural meeting of the Scottish Joint Industrial Council has been held at Glasgow, attended by Mr. A. E. Goodwin and Mr. A. E. Holmes, the joint Secretaries.

Natsopa Matters

A PROPOSAL for the complete revision of the rules of the National Society of Operative Printers and Assistants was carried by a majority of 2,561 votes. The officers elected by ballot for 1923 were as follows: President, Mr. G. T. Bevan; Chairman, Mr. W. Tidmarsh (unopposed); Branch Secretary, Mr. C. Hollis (unopposed). Manchester Branch: President, Mr. D. Sharkey; Secretary, Mr. W. Jackson (unopposed).

Lord Dalziel

AFTER thirty years' active work in journalism, Lord Dalziel is retiring, and has resigned the chairmanship and managing directorship of The Daily Chronicle, Lloyd's News, and Reynolds' Newspaper. Other interests of Lord Dalziel which he has disposed of are The Era, purchased by Mr. A. E. Abrahams, interests in some trade newspapers, taken over by a well-known publishing house, interests in provincial newspapers, acquired by a separate company, and his holding in The Pall Mall Gazette has been disposed of to Sir John Leigh.

Printers and the Law

MR. EDWARD IND, printer, of Gloucester, was charged by Mr. Slessor, on behalf of the local Labour agent, and committed for trial under the Representation of the People Act, for unlawfully incurring expenses in issuing a publication—"Some Notes on the Candidature of Mr. Philips Price," without the consent of the election agent. Mr. Price was the Labour candidate for Gloucester in the last General Election, and is a well-known journalist and foreign correspondent. Mr. Ind will be brought up for trial at the next Assizes, bail being allowed.

Mr. John Toulmin 80

ON December 2nd Mr. John Toulmin, J.P., head of the firm of Messrs. George Toulmin & Sons, Ltd., celebrated his eightieth birthday with a social gathering, when Mr. C. A. Horridge, who has completed fifty years' service with the firm, presented him with a portrait of himself in oils, painted by Mr. C. H. Parker, of London, given by the members of the staffs of the various newspapers and printing works under the control of the firm. Warm tributes were paid to Mr. John Toulmin by members of the staff, who attributed the success of the newspapers mainly to the happy relations that have always existed between the firm and their employees, due to the fact that the late Mr. George Toulmin, Mr. John Toulmin and Sir George Toulmin had always looked upon the staffs as men and members of one large family. Mr. Toulmin said in acknowledgment that he was proud that the newspapers had been so long in the possession of the family. He expressed his gratitude to those old friends who had been with him for forty or fifty years. His son, Sir George Toulmin, also spoke of the close co-operation between the staffs and the firm, and hoped that the welfare scheme which they had in mind would help to strengthen this.

Process Engravers' Agreement

THE new agreement between the Federation of Master Process Engravers and the Men's Society comes into operation in the new year. Great discussion took place on the question of hours, overtime, holidays and apprentices. New prices will prevail from January 1st.

Book of Lovat

It is interesting to learn that Haldane Macfall's history of the life and development of Lovat Fraser, to be published shortly by Messrs. J. M. Dent & Sons, Ltd., is being printed by Mr. Walter Bradley, at the Morland Press. It will be issued in two forms—the ordinary edition at 25s. net, and the large paper edition at three guineas net.

Removals

MESSRS. RICHARD HERRING & CO., LTD., paper merchants, late of 74, Bunhill Row, London, E.C.1, have removed to 27, Upper Thames Street, E.C.4.

FINDING the need for larger premises, Mr. Joseph Goodman, well known as a lithographic and offset machine specialist, has moved his printing ink and machinery business from 146, Fleet Street, to 12, Crane Court, Fleet Street, E.C.4.

Leadership and Foresight

THE well-known St. Clement's Press, Ltd., Portugal Street, Kingsway, London, under the able management of Mr. George Eaton Hart are credited with being the first London daily newspaper office to install a linotype machine, the first to install a Ludlow and Intertype display casting machine, and the first to order Winkler automatic plate casting machines and automatic moulding and drying presses with electric heating. All these machines were ordered after fullest investigation, and it is not a mere coincidence that they proved to be a great success, but rather an example of Mr. Hart's discernment and foresight in finding and applying the most up-to-date methods for producing his papers.

Sir Robert Baird

COL. ROBERT R. MCCORMICK, proprietor of The Chicago Tribune, sent a copy of the book "W.G.N." (The World's Greatest Newspaper) to Sir Robert Baird, proprietor of The Belfast Evening Telegraph, when on his extensive American tour, inscribed as follows:—"To our Honored Colleague, Sir Robert Baird, with the esteem of The Chicago Tribune, Robert R. McCormick. This book does not deal with genealogy. If it did, it would say that the father of Joseph Medill was born in Belfast."

Sir Robert Baird replied as follows:—"Dear Mr. McCormick: Thanks very much for the copy of the 'W.G.N.,' which I hope to read on my return to Ireland, and to thank you also for your autograph inscription. I am very sorry that I have not had the pleasure of meeting you during my visit to Chicago. I am a personal friend of Mr. John S. Steel, your London correspondent, who is an Ulster man, and whose father at present resides at Belfast. It was very interesting to read of Mr. Joseph Medill, one of the first proprietors of The Tribune, that his father was born in Belfast."

Natsopa and Lord Northcliffe

THE members of the National Society of Operative Printers and Assistants in the various offices controlled by the late Lord Northcliffe have decided to construct and maintain a memorial garden at the Memorial Home.

A Visit to Germany

MR. E. C. BATEMAN, M.B.E., Deputy Director of Printing and Binding, H.M. Stationery Office, gave an interesting lecture on "A Visit to Germany" at the usual monthly meeting of the Printing, Book-binding and Kindred Trades Overseers' Association. Mr. Bateman said the object of his visit was to compare the work of printing engineers in Germany and in England with regard to labour-saving machinery and modern devices, and also to make a tour of the State Printing Works in Berlin. His visit had been paid in the summer of 1920, when the living conditions in Germany were very difficult. Articles written by Mr. A. G. Gardiner, published in The Daily News, describing this state of affairs gave him some idea of what to expect. He described his journey with two companions from Victoria to Brussels via Ostend, then on to Cologne through Liege, and finally to Berlin. After a great deal of trouble and repeated refusals, a letter from the British Embassy to Dr. Kloster, the German Foreign Minister, gained for them permission to view the State Printing Office. They were conducted over the building by the Director himself, and noticed what care was taken that no employee should take anything off the premises, many of the workers being locked in various rooms, and were not free to leave except at certain times, when they were carefully searched. The doors of the strong rooms were double and in some cases treble locked. At the time of their visit paper money and stamps were being printed, the notes of lower value than 100 marks being printed from ordinary zincos or nickel-faced stereotypes on letterpress machines, and those of higher value being printed on copperplate presses. The stamps were being printed from nickel-faced stereotypes. They found that the composing room was a model, having the most comprehensive range of foreign types in the world. The machinery was very up-to-date and mostly manufactured by Messrs. Schelter & Giesecke or by Messrs. Koenig and Bauer. One of the latter firm's machines had an automatic feeding apparatus fitted at both ends of the machine, and was printing stamps at 5,000 sheets an hour. The works of Messrs. Fischer and Messrs. Tell-schow, envelope machine makers, of Berlin, were also visited, and he considered that their productions were in some ways superior to the English machines. Hamburg was next visited, and there they found that the use of disc-ruling machines in place of pen-ruling machines was universal. They visited the famous house of E. C. H. Will, where these disc-ruling machines are made. They next came to Leipzig, where they saw Messrs. Mansfield's three-sided trimmers, and for the class of work they were intended for he considered they were the best in the world. Throughout their visit they were treated with the utmost kindness and courtesy, better in fact than a German would have been treated in this country at that time.

THE Process Engravers' Club, which was formed last month, will hold its first meeting on the second Tuesday in January. It is proposed to run this club on social and business lines, and especially to welcome to its meetings fellow engravers from all parts of the world who may happen to be visiting London.

President of L.M.P.A.

MR. W. HOWARD HAZELL assumes office as President of the London Master Printers' Association on February 1st.

A Good Claim

WORKERS at the University Press, Cambridge, are very thoughtfully pressing the claim of Mr. W. S. Day, an old employe of the Press, for election to a pension at the election of the Printers' Pension Corporation in March next.

Government Printing

LIEUT.-COLONEL SPENDER CLAY asked the Chancellor of the Exchequer in the House of Commons whether his attention had been drawn to the losses in State printing, particularly at the Harrow and Dugdale Street works; and whether, in the interests of the taxpayer, he will, in the future, ask for tenders in open competition for State printing?

Mr. Baldwin replied: I am aware that the accounts of the Harrow and Dugdale Street works showed a loss on the year to March 31st, 1921, but the other State printing works showed a profit. The Dugdale Street works, which also in former years had shown a profit, were closed on March 31st, 1921. The Harrow works are being run for an experimental period of three years and the question of their retention will come up for consideration next year. I may say, however, that the latest figures indicate that these works are now being run at a profit. Roughly two-thirds of the Government printing is being executed by private firms.

Mr. Harry Becker followed this up by asking the Chancellor of the Exchequer whether, seeing the loss made by the printing departments of His Majesty's Stationery Office last year, it is his intention to close down the Government printing works at Harrow?

The Chancellor referred the hon. member to the answer given to Lieut.-Colonel Spender Clay.

New Control at Cassells

THE new chairman of Messrs. Cassells is Mr. Thomas Young, and Mr. Bain Irvine becomes managing director.

Mr. Thomas Young joined the firm in December, 1908. He is a native of Dundee, and started his career on The Dundee Courier. He eventually left the Courier and joined the staff of The Sheffield Telegraph, ultimately coming to London to take up the position of London manager of that journal. For some time he was manager of The Eastern Morning News in Hull. During the war Mr. Young was adviser to the City of London Tribunal for the printing and allied trades, and he was made a J.P. of the County of London in 1920. Mr. Young's work at Cassell's hitherto has been as advertising director and he is certainly one of the most respected and popular men in the advertising world.

Mr. A. Bain Irvine was born at Wick. After serving five years apprenticeship with a bookseller at Berwick-on-Tweed, he spent twelve months in Manchester before deciding to come to London. Although he took up the position of town traveller with Messrs. Seeley & Co., he also had an opportunity of learning the making of books from the late Mr. Richmond Seeley, whose knowledge of producing beautiful volumes was unrivalled. The new managing director of Cassell's then spent some eight years with the Funk & Wagnalls Co., joining the former firm in 1909 at the invitation of Sir Arthur Spurgeon, whose chair he now occupies.

Must Join a Union

THE following are extracts from a letter sent by Messrs. W. H. Smith & Sons to their branch managers and superintendents:—"The firm has come to the conclusion that it will be in the best interests of all concerned if every member of the staff over the age of eighteen becomes a member of some recognised union. Our superintendents will have instructions after January 1st next to inquire whether our wishes have been carried out, and thereafter no promotions will be sanctioned unless the member of the staff concerned holds the card of some recognised trade society."

Printers' Managers' Annual Meeting

STEADY progress was reported at the annual meeting of the Printers' Managers and Overseers' (Parent) Association. The officers of the Association continue as before, namely: President, Mr. S. M. Bateman; vice-president, Mr. R. H. Berry; treasurer, Mr. C. Durston; trustees, Messrs. J. C. Pugh and G. Phillips; general secretary, Mr. E. W. Whittle; financial secretary, Mr. W. H. Gill; hon. technical secretary, Mr. H. Blackwell, and the following were elected members of the Council: Messrs. J. Acton, G. H. T. Freeman, E. H. Campling, R. Simpson, C. Northam, A. H. Wilson, G. S. Waller, and E. Hutchins.

Offset Inks

FOR the first time double tone inks have been put upon the market for offset printing. Messrs. Loril-leux & Bolton, Ltd., call these "Duoffset Inks," and have sent us a specimen book showing the two-colour effect given by them in one printing. These effects have been produced prepared in the ordinary way, and with the plates prepared by the photolitho process. It has to be observed that much of the effect depends upon the choice of paper, and users are urged to pull their proofs upon the paper which is intended for the job, and allow the ink to thoroughly dry in order to get the final shade. The printing in the booklet which the firm sends out shows splendid results in blacks, blues, greens and browns, and the specimens should be of interest to all progressive printers.

Central London Printers

THE December gathering of the Association of Master Printers took the form of a Bohemian Concert at Stationers' Hall. Mr. J. D. McAra, F.C.I.S., who presided, gave a cordial welcome to the large audience, composed of members of the Central London Executive, prominent London printers and visitors from local associations. It was, however, the Chairman's sad duty to announce that, owing to the death of his wife, Lieut.-Colonel J. R. Truscott would be unable to take part in the entertainment as arranged, and suggested that a letter be sent to Col. Truscott from the meeting expressing sympathy. This was agreed to. Mr. W. Howard Hazell, president-elect of the London Master Printers' Association, was called upon to speak. He spoke of the difficulties which master printers had passed through during 1922, especially the negotiations with the trade unions, which he believed were now finally settled. He appealed to all alike to do their utmost to improve the industry to which they belonged, and hoped that during the coming year they would enjoy industrial peace, national peace, and international peace. A very bright and entertaining programme had been arranged by Mr. Claude Chandler's Concert Direction, which was very much appreciated.

Quads

I NEVER wished you a Prosperous New Year more heartily than I wish it now; for individual success may be so very much more in these times than—individual success.

"THERE is always room for a man of force and one man makes room for many."

SPACE and time are restricted, so I go at once to my month's subject. I have to make a protest against some words of too confident foreboding lately uttered by Mr. William Gamble, at Stationers' Hall. I am sorry to enter even such criticism as I must make for I feel myself much indebted to Mr. Gamble. But being frank with a man is one good way of paying a debt to him.

THE noble Stationers' Hall has witnessed many remarkable gatherings of printers, but hardly one of more technical interest, or seeming to portend more significantly for the craft, than the meeting which Mr. Gamble addressed. The presence of Mr. E. L. Waterlow, the controlling head of the Finsbury Market and other factories of that great house, and Sir Cecil Harrison, of the firm of Foreign Office printers, and the part which Sir Cecil took in the discussion, may sufficiently illustrate the very vital interest of the whole craft in that night's subject.

MR. GAMBLE speaks with perhaps unsurpassed authority upon all matters connected with photography in relation to printing. He is not a printer as we know the term; he is essentially a photographer and a manufacturer for, and supplier of, photo engravers, and in the old phrase a guide, philosopher and friend of the photo engraving world. He is by way of being a business philosopher, too. He has written an interesting little book of business counsels, his own success being a sufficient warrant for his claim to a hearing.

WHAT he had to tell this gathering of printers in the Stationers' Hall was that three members of their confraternity in the North of England were apparently about to put upon the market an effective machine for the production of type matter by the power of photography, followed in the machining stage by offset litho. process. Mr. Gamble foresaw an immense economy in printing operations through this innovation. He suggested that in a short time, say five years, the full practicability of this new method would be so evident that from that moment a rapid change in the physical organisation of printeries would set in, and he surmised that in a generation complete transformation might well be effected. The composing room, as we know it, might have become almost a rarity; stereo foundries also have vanished, and with these might have gone the familiar letterpress printing machines, cylinder, two-revolution, rotary, and the rest.

IN their place we should see rotary offset litho. machines fed with metal plates bearing images directly produced upon them by photography. Or, alternatively, we might see rotary gravure machines at work, producing type matter. For this new method of the three northern inventors, whereby type matter was printed down upon metal plates direct for lithographic, or, as we sometimes say, planographic printing, was also available for the production of films which would serve for rotary gravure machines.

MR. GAMBLE said the particular machine invention he was speaking of was that developed by Mr. Robertson, Mr. Orell and Mr. Brown, all of St. Leonard's Road, Blackpool, and, I believe, all connected with the famous house of Robertson's of St. Anne's, by Blackpool. They are especially known to us as producers by rotary offset process, week by week of a certain journal—The Blackpool Times, and of another journal or two. The "final number" of the patent papers which these three enterprising craftsmen have taken out is 186,255. The provisional specification was 25,804, and dated September, 1921. The patent agents are King's Patent Agency, 146A, Queen Victoria Street, E.C. I have studied it carefully and it can be seen by anyone in the Patent Office Library.

THERE are a few comments I think I ought to make upon this matter, but to lead up to them just one word of review. I think I am correct in saying that Mr. Friese Greene, so well known for his pioneering inventions in the cinema world, worked upon a method of producing type matter by photography twenty-five years ago. Mr. Bawtree, a very able photographer and an enterprising, prolific and fertile inventor of modes of applying photography to printing service, has also experimented adventurously in this field. A Mr. Dutton was notable two or three years ago for like endeavours, and I think I recall that Mr. Gamble himself had a good deal to say about Mr. Dutton's work.

THE matter therefore is not new, nor is the Robertson process (to give it that name for convenience) the only one which at the moment is offered for our study. Another is being quietly and steadily promoted which proceeds on somewhat different methods, and I rather think in some respects is in a more advanced condition than that which we associate with St. Anne's.

It is said that prophecy is the most gratuitous form of folly. Certainly I will not prophesy, but I venture to call attention to certain great probabilities which in common phrase may well serve as a guide to life—to business and mechanical life as to any other. Speaking very guardedly, and certainly without being in any way so foolish as to pose as an authority in these matters, but speaking as an observer who has tried to understand printing processes through a quarter of a century, I venture to deprecate any kind of panic in the minds of owners of letterpress plant, or of those whose business it is to supply them. It is surely premature to talk of the swift obsolescence of letterpress machinery at a time when there does not exist one single machine operating the method which it is suggested is to supersede the letterpress mode. When a machine has been technically perfected, and proves effective in work, there will still remain the question whether it is commercially in all ways practicable. I believe that all that at present exists in embodiment of the St. Anne's invention is a certain amount of equipment available for demonstration of what can apparently be done by a machine when it is at last perfectly completed.

I ask myself next who is particularly threatened by photo composition? Is it the newspaper printer? Well, it might be; for I hear that in connection with this invention we are shortly to be told that rotary offset printing is to be accomplished at a speed of 7,000 to 9,000 per hour. I should have thought that

the necessity of the concurrent damping would have made such a speed very difficult to attain with artistic satisfaction, as 3,000 to 4,000 appears at present to be a high rate for rotary litho., and 1,500 to 2,000 would seem to be much more general. The printing cylinder of a rotary newspaper machine swings round at 10,000 to 12,000 revolutions per hour. It would seem that the higher speed of machine of the letterpress, the relieve as distinct from the planographic method, would keep the present champion method in possession of its belt.

PERHAPS the enormous value of minutes in a rotary news room is not realised. It is common to say that eight to ten minutes is the proper time to allow for the moulding and casting of the last page and getting it on to the machine and starting to print. In one of our largest newspaper offices, the legend has long been current that the proprietors would give £1,000 for any improvement of process or method which would nightly reduce these figures by one minute?

It is obvious that the most rapid machining method must have an enormous advantage when rival processes are being considered.

Is it the commercial printer who is specially threatened? I think not, and I have yet to encounter any one of particularly experienced judgment who takes a different view. I did not understand Mr. Gamble himself to predict the doom of the jobbing man. The great variety of "jobs," the variety of their format, as well as of their type faces, would appear to be one main element in promoting the jobbing printer's security.

PERHAPS here I might speak of the actual machine of which Mr. Gamble gave some account at Stationers' Hall. It is illustrated in the patent. It has a keyboard similar to that of the linotype and a certain equipment of magazine and matrices reminiscent also of that same wonderful machine. The matrices instead of being indented on their side by a letter into which molten metal may be forced, to form part of the slug, have embedded in their face a small negative or a small positive. The negative is made of two superposed pieces of glass. The letter is left clear, the surrounding glass being darkened. Or, instead of the glass, there may be a little metal plate, white, with a black letter in the centre, or black bearing a white letter.

THE line is justified much as on the linotype machine. That is to say a certain wedge spacing band, etc., is employed. But we are bidden to note that a line a little too narrow can be photographically extended, or one a little too long can be photographically contracted. A line at a time is photographed.

THE photograph is taken upon a specially prepared sensitised zinc lithographic plate. In the case of the clear glass negative the light affects the sensitised material, which is covered by the clear glass and leaves that which is covered by the opaque parts unaffected. When a plate has been prepared, a thin ink is spread over it and the part unaffected by the light is then washed out. The plate then bears the same appearance as it would do if a metal stencil with letters cut out of it had been placed upon it and an ink stencil brush had then been passed over the stencil. A little gum acid is applied to give an ink-repelling character to those parts of the plate which are not intended to print. On goes the plate, on to the rotary offset machine; the type from the zinc

plate is transferred to the rubber cylinder moving in contact with the plate bearing cylinder, and from the rubber cylinder the print is imparted to the paper.

ONE of the claims of the Robertson patent is that there is a considerable advantage arising from the ability, through focussed adjustments, to produce type in any desired size from one letter. There are important economies of time here obtainable and only actual working will prove how eye pleasing such proportionate photography may be. Our type foundries commonly feel themselves obliged to cut extensive steel punches for different sizes of the same letter. They consider that a particular character, a Cheltenham or Winchester, or what you will, in 24-point, cannot satisfactorily be proportionately reproduced in 8- or 6-point. What seems symmetrical in one size appears distorted in another. It may well be, too, that a slight distinction in a letter does not become less marked when it is reproduced to a much smaller size, but instead becomes exaggerated to our eye.

I DON'T want to make too much of this point. In certain kinds of printing the public may not be very critical. In the finer job printing it will, thank goodness, be increasingly exacting. It has had a considerable art education of late years. It may not know why certain outlines and forms give it pleasure, but it will know whether that pleasure is given, and, presumably, will record its verdict in the very practical way of choosing what pleases it most.

ON the whole I do not think that letterpress printing plant will soon become obsolete.

A MUCH more serious matter for immediate cogitation is the inroad which is being made by the Manül or other modes of reproducing books or other printed matter, such as billheads (with or without illustration) by means of a sort of optical interference. You lay the pages on glass sheets, and light from incandescent lamps below hardens a sensitised coating where the whites occur and leaves soft and soluble the sensitised coating which is behind the black letter. Pneumatic rubber contact aids to meet the difficulty which the print on the other side of the page would cause.

I'VE handled important books, printed by this method and selling as I write as Christmas gifts. One is richly illustrated with three or four colour halftones, and commands a good price.

ALTOGETHER, we are not likely in 1923 to die of ennui. We have problems enough. We will meet them. And beat them.

FRANK COLEBROOK.

Mr. Edgar Whiteley

THE business and plant of the National Labour Press, Ltd., 30, Blackfriars Street, Manchester, is to be taken over by a former secretary and general manager, Mr. Edgar Whiteley, of the Cloister Press, Manchester. Established at Manchester in 1909, the National Labour Press acquired premises and plant in London, Merthyr and Leicester, and after the present Manchester works have been disposed of the Leicester works will be the only one remaining, that in Merthyr having been sold some time ago, and the London plant and machinery being sold by auction last year. The National Labour Press, Ltd., is the printing department of the Independent Labour Party.

British Empire Exhibition

THE following is the constitution of the committees for the allied trades:—

Printing Committee: Mr. Alfred F. Blades, Messrs. Blades, East & Blades, 23, Abchurch Lane, E.C.4; Mr. George Eaton Hart, St. Clement's Press, Ltd., Portugal Street, Kingsway, W.C.; Mr. J. R. Riddell, Principal, London School of Printing and Kindred Trades, Stamford Street, S.E.1; Mr. F. O. Roberts, J.P., M.P., 61, Collingwood Road, Northampton; Brigadier-General W. Wright Bemrose, D.L., V.D., J.P., Messrs. Bemrose & Sons, Ltd., Midland Place, Derby; Sir James Owen (president, Newspaper Society), Express and Echo, Exeter; Mr. T. E. Naylor, J.P., 175, Highbury Hill, N.5; The Rt. Hon. C. W. Bowerman, J.P., M.P. (Deputy Chairman), Trades Union Congress General Council, 32, Eccleston Square, S.W.1; Sir William Waterlow, K.B.E., Messrs. Waterlow & Sons, Ltd., Broken Wharf, Upper Thames, E.C.4; Mr. A. E. Holmes, secretary, Printing and Kindred Trades of the United Kingdom, 60, Doughty Street, W.C.1; Mr. Edward Hunter, the Sun Engraving Co., Ltd., Milford Lane, W.C.2; Mr. R. A. Austen Leigh (chairman), president, Federation of Master Printers, 1, New Street

Square, E.C.4; Mr. Jas. Forman, Messrs. T. Forman & Sons, Sherwood Street, Nottingham; Mr. Edward Valpy, chairman, Messrs. Sutley & Silverlock, 92, Blackfriars Road, S.E.1; Mr. George Brearley, manager of Printing Works, Co-operative Wholesale Society, Ltd., Balloon Street, Manchester.

Paper and Stationery Committee: Sir Howard Spicer, K.B.E., 50, Upper Thames Street, E.C.; Mr. George H. Law, The Scotsman, Edinburgh; Major James W. Cropper, Summer How, Kendal; Mr. Joseph Dixon, J.P., Messrs. Peter Dixon & Son, Ltd., Spring Grove Mills, Oughtibridge, near Sheffield; Mr. J. G. Flowerdew Lowson, J.P., Quarewood, Stow-in-the-Wold, Gloucestershire; Mr. Geo. W. Mascord, United Newspapers (1918), Ltd., 12, Salisbury Square, Fleet Street, E.C.4; Sir Frederick Bowater, K.B.E. (chairman), managing director, Messrs. W. V. Bowater & Sons, Ltd., 159, Queen Victoria Street, E.C.4; Mr. Felix J. Thomas, Messrs. Edwin Thomas & Co., Ltd., 34, Upper Thames Street, E.C.4; Mr. W. Leonard Tod (president of the Papermakers' Association), Wm. Tod, Jun. & Co., Ltd., Springfield Mills, Polton, Midlothian; and Mr. John Walker (deputy chairman), Messrs. John Walker & Co., Ltd., Farringdon House, Warwick Lane, E.C.4.

Is Advertising Profitable to the Printer?

ADVERTISING intelligently planned is daily proving to be the most powerful factor that the modern commercial world has yet discovered in shaping the course of successful businesses. These are the words of Mr. David W. Webb, president of the Engravographia and vice-president of the Associated Advertising Clubs of the World. And Mr. Webb qualifies this statement by the following: "Particular stress must be laid on the phrase 'intelligently planned,' for it is full of meaning to the successful advertiser. He has learned from costly experience perhaps that advertising is not an Aladdin's lamp. The business of advertising is so vast that it requires years of intensive application and experience to become proficient in its many activities."

From a table printed in a recent issue of The Bulletin it will be seen that the printers in the United States, operating Standard Cost Finding Systems and reporting to the international offices, spent on advertising an average .89 of one cent per dollar's worth of printing sold; that the advertising cost ran from 2.04 cents in the smallest plants to .42 of a cent in plants with one hundred and sixty thousand dollars plant investment for every dollar's worth of printing sold. Although we do not have the actual figures at hand to verify our statement, we feel free to state that this is the smallest advertising cost

of any important industry in the United States. If the rest of the commercial and industrial world should spend as little on advertising as the printers do, according to this table, the printers, whose main income is derived from advertising of one kind or another, would starve to death. If advertising is profitable from the average business man's point of view, as we have to prove in selling our product, it surely also must be profitable from the printer's point of view. As Ad. Lewis pointed out in his speech at the Cleveland convention, "If every one of the twelve hundred printers in the United States with sales over one hundred thousand dollars a year would on one year's budget add one cent on the dollar of sales for advertising, might not the four hundred thousand dollars so spent help out the over-equipment situation?"

Your individual advertising effort in the past may not have proved entirely satisfactory. But are you sure that advertising as such is wholly to blame? As Mr. Webb pointed out, in advertising there are many serious problems demanding the services of a specialist. It would, of course, be folly to claim that every printer in the land is such a specialist. But we have such specialists at the U.T.A. offices ready and willing to help with your advertising problems any time you say so. Why not give them a chance? —M.H., in Typothetæ Bulletin.

Miscellaneous Advertisements

AUSTRALIAN Firm representing leading English paper mills, requires sole agency for any allied lines, type, inks, machinery, etc.; highest credentials, bankers' references, commission basis.—Apply, C. E. Goddard, c/o West Australian Government Offices, Savoy House, Strand, W.C.2.

PRINTER.—All-round experienced man in comping and machinery, about 30, with aptitude for control, to put energy into progressive position in manufacturing stationery concern, with a view to works management.—Box No. 13, c/o THE CAXTON MAGAZINE, Avenue Chambers, 4, Vernon Place, Southampton Row, W.C.1.

Standard Conditions for the Printing Ink Industry in Germany

THE most recent work done by the Committee on Standardisation of the Colour Commission in connection with the printing ink industry was discussed at a meeting held some time ago in Leipzig. The committee decided that the Ostwald colour theory for measurement of colour tones be accepted as a suitable standard until something better developed. Ten conditions of fastness were considered:—(1) Fastness to Light, (2) Water, (3) Lacquering, (4) Oil, (5) Alkali, (6) Acid, (7) Heat, (8) Sulphurous Acid, (9) Hydrogen Sulphide, (10) Miscibility. For these conditions of fastness standards have been established.

1. *Fastness to Light*.—For the testing of the fastness to light there are four standards, which are confined to five types, according to the following scheme:—

Type 0 brilliant carmine barium lake.....	Norm
Type 1 helio red R M T extra	I
Type 2 permanent red 2B extra.....	II
Type 3 permanent red R extra	III
Type 4 permanent red 2G extra.....	IV

These five colour standards are numbered consecutively 0 to 4, the numbering so chosen that type 0 can lay no claim to light fastness, and type 4 represents the highest degree of fastness to light obtained at present. This method of numbering from the lowest to the highest degree has been chosen to permit of the addition of other degrees of light fastness not as yet established. The numbering otherwise is arbitrary in that the numbers assigned have no connection as to the increase in the degree of fastness of the succeeding types.

RESULTS OBTAINED FROM VARIOUS BLEACHING EXPERIMENTS.

The standardising results are obtained from various bleaching experiments in which the colour was exposed under the influence of fixed conditions to light (daylight or ultraviolet lamp) without a bleaching action occurring. Type 0 is, after four exposures, very perceptibly faded, whereas type 4, even after more than 90 exposures, shows scarcely any perceptible alteration.

2. *Fastness to Water*.—The commission proposes the following tests:—

(a) For printing and lithography: 0.1 gram of pigment or colour lake is shaken in a flask with 10 c.c. of cold water, allowed to stand for an hour, and the liquid filtered through a close filter. If the filtrate is colourless the pigment is fast to water.

(b) For tin plate printing: 0.1 gram of pigment is mixed with boiling water, boiled a short time, allowed to stand, and the liquor filtered through a close filter. The filtrate must be colourless if the pigment is fast for water.

Norms: I Ponceau 2RL barium lake (agfa)	Not fast
II Permanent red 4B extra calcium lake (agfa)	Fast

(c) For photographic printing: The light test is made through practical tests depending on the intensity of the light.

(d) Fastness to water of the finished print: The three days' old print is covered with moist blotting paper (distilled water should be used for dampening), and the print is left lying there a known length of time, after which time the filter paper should not be coloured.

3. *Fastness to Japanning*.—For the test a sample 10 cm. in length and 2.5 cm. in width is shaken in a flask of 2.7 to 2.8 litres, with 60 c.c. of 98 per cent. alcohol. After one hour observe whether the alcohol is coloured or not. The sample is dried and compared with the original. If it is fast to japanning the alcohol is colourless, and the sample tested remains unaltered.

Norms: I Pigment Bordeaux N Conc.....	Not fast
II Permanent red 4B extra (agfa)...	Fast

4. *Fastness to Oil*.—Here difficulties in the graphic trade occur very rarely. This test is made by overprinting the 24-hour old original print with white lead. Here also only two steps are necessary. As standards or norms are suggested:—

I Pigment Bordeaux N Conc	Not fast
II Permanent red 3G extra	Fast

5. *Fastness to Alkali*.—The following tests are suggested:—A sample of 10 cm. in length and 2.5 cm. in width is placed in a flask of from 2.7 to 2.8 litres and shaken with 60 c.c. of the testing liquid; after the lapse of time given below it is rinsed with water and dried at an even temperature, 125 deg. F. The sample must, if it is fast, stand the test at the customary temperature without obvious alteration.

(a) Proof against ammonia (2 per cent. ammonia solution)	1 hour
(b) Fast to soda (20 per cent. soda solution)	½ hour
(c) Fast to caustic alkali (1 per cent. soda lye)	5 minutes

Norms: I Milori blue	Not fast
II Ultramarine blue	Fast

6. *Fast to Acid*.—This is seldom a problem, except in the presence of cold acid size. The determination follows:—A sample (as with that for alkali) is covered with 60 c.c. of cold 1 per cent. nitric acid, or 0.1 gram of pigment or colour lake in a similar way with 20 c.c. of nitric acid. The colour must remain unaltered, the length of time being two hours.

Norms: I Ultramarine blue	Not fast
II Millori blue	Fast

7. *Fastness to Heat*.—This comes for the most part for tin plate printing and the printing of ceramics. The test is made with a mixture of dyestuffs with turkey red oil and aluminium hydroxide with boiling water, filtering off and washing with cold water, but this is subject, however, to the particular conditions pertaining to ceramic colouring.

8. *Fastness to Sulphurous Acid*.—In a 3-litre glass flask place 100 c.c. sodium bisulphite (30 deg. Bé.) and 15 grams sulphurous acid (66 deg. Bé.) diluted with ten times the quantity of cold water poured in slowly. To test, the sample is hung for eighteen hours in a closed vessel; in case it is necessary, dried and compared with the original. However, at the meeting the Fastness Committee decided to discard this test, as the test for the fastness to sulphurous acid was not yet well enough established to be of importance.

9. *Fastness to Hydrogen Sulphide*.—Here will be mentioned only the ammonium sulphide test. The sample is covered over with freshly prepared 5 per cent. ammonium sulphide solution, whereby no colour change should result.

Norms: White lead	Not fast
Blanc fixe	Fast

10. *Miscibility*.—(So far as the chemical behaviour comes into consideration.) There has been developed a systematic and graphic diagram by Professor P. Kraus, in which the miscibility of various dyestuffs is shown.

Concerning the work of the Committee on Covering Power, the chairman, Dr. Robert Fisher, of Berlin, reports as follows:—At the meeting of this commission on the 12th of November, 1921, it was established that the standard or norm of the covering power should be attained with the simplest means possible. According to the Ostwald process covering power is the visible effect produced by a wash so that the colour of the base can no longer be distinguished. For the measuring of the covering ability of a printing ink colour an over-print of the colour should be made on a standard black surface, and the "colourless colour" can be measured by means of the "gray light"; the "coloured" colours with the help of filtered light. The required standard black surface was prepared by printing a black colour on white coated paper which had been accepted by the head of the Department of Printing at the Leipzig Printing School. The next problem was the establishment of proceedings for the determination of the quantity and method of transferring the standard colours according to their covering power. Ten grades of covering power were established. The Committee on Covering Power submitted the black print whose preparation had been delayed on technical grounds in consequence of which further research was impossible. Mr. Engel-Hardt, who took charge of the further development of this test, has sought to establish the conditions under which must result the best conditions for testing printing ink colours. Therefore the question is as to how to establish how concentrated the colouring for the production of the print for testing must be.

The decisions at the meeting on March 22nd showed that the mode of procedure was very complicated, because for the mathematical determination of the coating of the colour for 100 sq. cm. the specific gravity of the colour is needed which is difficult to ascertain, as it is also altered through the varnish employed to rub on. The commission is still seeking to find a suitable process for the measurement of the colour coat.

Besides Kremitz White, with which experiments have already been made, should also come investigations of "coloured" colours, and of first consideration should be chrome yellow, chrome orange, fast vermilion, silk green (six chrome yellow, 1 milori blue).

At the end of the meeting of the Commission the standardisation of varnish was also referred to the department that it might find a uniform method of testing, and also clarify the nomenclature. For determining this Dr. Robert Fisher has employed a viscosimeter, by which the grade of the varnish can be established.

A considerable part of the proceedings was taken up by the lecture of Director Becke-Wein, in which there was considered the entire field of colour standardisation as well as the measurement of colour tones. Dr. Becke-Wein's colour theory depends on the assumption that perception of colour rests on the three-colour arrangement, for which the eye in its structure and in its activity is so arranged, and that out of three ideal colours—pure red, pure yellow, and pure blue—all the colours of bodies are composed, and may be mathematically determined. Ostwald has, on the other hand, held that five colour tones are necessary, and has brought into consideration in his measurement of colour the black and white content of every colour tone. The theoretical foundation of both hypotheses have been much in controversy since Newton, Goethe, Schopenhauer, and many others, and the result of long discussions at this meeting—which was not free from polemic—was that the Ostwald system should be provisionally retained with regard to the measurement of colour. The opposition—Mr. Becke-Wein—pointed out that only the spectrum, never the colour mixtures, are pure, and that violet, for example (designated "viol" by Ostwald) is a pure colour.

The Chairman of the Standardisation Committee, after the previously elaborated explanation of the colour standards, emphasised the practical value of the colour standardisation in the printing ink industry in its relation to producer (colour maker) and user (printer). In the course of this practical relationship the standardisation of the colours does not play the important role which might be assigned to it according to the tenor of the preceding lectures. Without the necessity of undervaluing the theoretical foundations, one must, however, view as most important the practical aim in the relationship between producer and consumer. Standardisation in this sense signifies the reliable recognition of the properties of the printing inks, that is, the dyes, *not* the colour tones, with respect to their employment, as has already been recognised by the Commission for Fastness and Covering Power.

The next problem is to make it of practical value, as at present it has no practical application to the manufacturer and consumer. Great progress has been made in the theoretical side of this problem, but little or no progress has been made as to its practical application.—The Colour Trade Journal.

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ONE SHILLING



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*All Editorial Communications should be addressed to the Editor, THE CAXTON MAGAZINE,
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CARD BODONI BOLD
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Mr. Harold Curwen on The Printing Art

A GREAT PLEA FOR HONESTY.

THE fourth of the craft lectures being delivered in connection with the Worshipful Company of Stationers was given at the Stationers' Hall on January 12 by Mr. Harold Curwen, to a large and greatly interested audience.

The Chairman (Mr. R. A. Austen-Leigh) said he did not want to say much more than that they would notice that the title of the paper was not the "Printing Trade," but the "Printing Art." He did not know of anyone better qualified to speak of the printing art than Mr. Harold Curwen. Personally he doubted if he were really a printer or an artist who had chosen typography as a medium in which to express himself. Besides which, he was a very keen business man, and charged for the art he put into his work. He not only lived in order to print, but printed in order to live.

Mr. Curwen: Whenever I have been in this Hall I have always wondered what it was really in the hearts of the men who put up this building. I have asked a good many, but it is a difficult thing to get down to the bottom of it. I think it must have been the outcome of the Guild movement. Though I am not quite sure of the precise stage, I am quite sure that the main aim when these buildings were put up was to have an essential place for the furtherance of every side of the craft, and the dominating idea was the output of the craft, the character of the work which should be done, and the ability of the men working at the craft. I tried to visualise the position of the child of two hundred years ago in any town or village. It was playing about all day long amongst its father's tools—chisels and hammers, bits of wire and stuff. Perhaps sometimes it took a note to its uncle to ask its cousin to tea, and found itself in a smithy shop. It saw everything being made in the different houses about it. One of our greatest handicaps now is that we do not know how anything is made except the one little thing we happen to be engaged upon making. So much so that if we go to buy some furniture when we are married we do not know what a really good piece of work is, because we do not know anything about the joining of timber or the construction of anything, because it is not the thing we happen to know, and only one section of that, probably.

CRAFT KNOWLEDGE.

It is very unfortunate that compositors, for instance, are prohibited from knowing anything about machinery or binding, etc. It is vital to every journeyman and operative to have some knowledge of other sections of the trade as a whole. I feel that the things that are stored up and put into museums now as works of art were not made as works of art. They are really practical things, like the things in armouries, etc., in the Victoria and Albert Museum, and were not made to go into museums. They were made to use primarily, and they were not even made to sell primarily. That is why they are now in museums, but if we try to make things to go into exhibition galleries and museums that is quite a wrong aim, and the thing is necessarily not a success. I feel that the whole reason why the things we like to look at are so attractive is because these men had the right aim, and took real pleasure in making the things. When there is real pleasure in work, the work is good. Pleasure in work is in direct relation to the man of intelligence

which has to go to the making of it. If you ask someone to pass the mustard you would do it unconsciously, but if your mind has to think about anything there is a certain amount of pleasure in it, simply because you have to think. If you really think hard while you are making a thing, pleasure comes to you. I have often been interested in noticing on Monday morning on railway platforms the people going back to their week's work. Some of them are looking jolly and full of beans, while others are drooping along the platform, and I always speculate as to what sort of business they are running. One cannot be always right, but it is pretty certain that the job a man puts his brains into hard attracts him, and he likes to go back to it. The difficulty I feel at present, to come to our own craft, is that we do not learn at the outset to use the simplest elements of the things we work with. We try to run before we learn to walk—and we never learn to walk. I find that it is frightfully difficult to get a perfectly strong proof off a hand press, really well inked and a good impression, and yet it is the most elementary thing. Until that can be done, a man cannot possibly learn how to work the machine, and that applies far more in typography. It applies to lithography, where we have a body of people making designs in water-colour or poster colour, on paper, who have never probably seen a lithographic stone, and so you get all kinds of wrong technique and designs coming up that could never be reproduced by the process for which they are intended.

SELF-EXPRESSION IN ART.

I feel that everybody who does work expresses himself inevitably in what he does. No matter how simple the job. It is not only people who paint on canvas or draw with a pencil—artists—who express themselves; everybody who does anything expresses his own character in his work, and it is a very startling thought, or a very pleasant thought, that, as the case may be, it is very certain that the way to make good work is to try simply to tackle each job in the most simple and straightforward way without having any aim to make something striking—something different—something new. The mere fact that every printing job comes up as new makes quite enough difference from anything else if it is carried out in a perfectly simple and direct way, with straightforward and good characteristics. Variety enough will come. I want to speak a little bit about printing type production. In the old days of the early presses, before a man could be a master printer he had to make a complete set of type for his own press. The mere fact that he had got to do this—it took him about a year and a half—made him very careful and steady. Now getting a proof is so frightfully easy that we need hardly think about it at all. We are all so ease loving that if a machine will do a thing for us without thought we are very willing. Type cannot be designed as one drawing about 6 in. square per letter and photographed to any size. It is an utterly impossible thing to make type letters well that way. Nor can it be designed with rule and compasses. It must be drawn by a man who is fond of lettering for its own sake, and who has studied a great deal, and it must be drawn with certain freedom and self-expression, which only comes from a knowledge of lettering. Further, it must be drawn several times for different sizes, and should be drawn practically

the same size as it is to be reproduced. It sounds almost impossible to draw 10-point or 8-point type to the same size, but it is the only way in the first place, and quite freely with a pen or brush, by an artist who cares for lettering. I feel that we master printers are under very great disadvantages, and not to be blamed. We have unfortunately had very great revolution and alteration in the whole way of doing things.

THE CURSE OF MACHINERY!

The machine is the curse of the whole thing, but I am not here to suggest we should wipe out the machinery. I want to point out where the machinery has made disadvantages. Production now is so vast and factories so big that the man who is controlling a factory has no option but to devote a very large proportion of his time to practically trivial things—things which have no relation, properly speaking, to the production. It is obvious that if you are making a thing, the chief thing is the making of it; secondly, the selling of it. It is because, as I say, we have got this growth in the scale of things that master printers and masters in any industry are all down to their profit and loss accounts, and wage agreements, and hours, and all the business which is absolutely degrading to the soul, and an utter waste of time, and yet it has to be done. And that is why, I suppose, in the early days I was a very keen disciple of the costing system. I think it is one of the most valuable things, not for itself, but simply because it enables people to free themselves almost entirely from the figure side of the business, and think how they are doing their work. If a master printer has studied under the leading man, for instance, in lettering in the country, or in the world, and has tried to draw, no matter how badly, the letters of the alphabet, he begins to know in his heart what is good lettering and what is not. He may never achieve anything, but if he sits down to a piece of paper and, like a child of six, begins to draw the letters of the alphabet, he will then know when a man comes to him with some type—he will just know without any reference whether it is good type or whether it is not—and he won't buy it if it is not. It is a very clear business proposition, and I think that it is safer to follow straightforward reasoned thought like that than to follow mere fashion. If one has to keep up with a fashion in stunt types, one has perhaps to buy new faces of type every year, necessitating an enormous expenditure on type. There are not more than six good types in the world to-day. I have not tried to work it out, but one knows what are good types; and one scraps the old ones, and it is very much better business; but I just do want to show that it is not art as it is usually thought—it is solid common sense to have the different founts of good types. Each master printer must have studied himself the matter, so that he does not have to refer to anyone else, but knows. This applies just as well to paper, etc. You must study it, and then you feel you know. You will then find an enormous saving in every possible way, and a very great feeling of safety which comes because one does find proverbially that salesmen know absolutely nothing about proverbs.

THE CRAZE FOR NEWNESS.

It is all that call for something new which is one of our greatest troubles. For instance, one can have the usual picture by an artist attached to a factory turning out gas brackets. Every year that artist is called upon to turn out ten or twelve new patterns—that is the only thing, they must be new patterns—and they must come every year, or he will get the sack. It is very difficult unless he understands what

a gas bracket is intended to do. It is intended for a definite purpose, and then he can make his gas fittings every year a little bit better every year than they were before. Just a little better, and they have the trade of the country because there is not a decent gas fitting in the country to-day. Do better work every year than the year before, and it will bring the jobs all right. Striving after newness leads nowhere but to stunts, but it is sometimes helped on by the printer who does not know what straightforward and honest methods are. I was recently asked to go and see a would-be customer who wanted to bring a book out to celebrate their hundredth anniversary, printed and stamped like lizard's skin. I do not know whether he did have it done, but I did not do it for him. I have a book covered with printed paper to imitate morocco leather printed with gilt to imitate blocking with gilt. One comes across that all through. Papers stamped to look like book-binding cloth, etc. These things deceive nobody. They would not even deceive a child. It is very degrading, and nothing like as attractive as the perfectly honest material which does not pretend to look lizard skin. It is the same thing with facsimile typewriting. It is far better to be honest and say, "I want to say the same thing to one hundred other people, and therefore I have had it printed." I have very clearly in mind the early days when customers used to show a piece of American printing, saying, "I want you to just do my job exactly like this." I realised that you could not do that because the other man had perhaps used a long word right across the top, whereas a word of five letters did not work. If you try to imitate one type of page with wording for another book it comes out quite wrong. It is no good trying to copy anything. The only good is trying to form one's judgment by looking at other good things. Then one gets a feel of what is right and what is not right, and one gets inspiration and encouragement.

REALITY.

But it is no use to attempt to copy anything. After a lecture I lent some samples to a school of art. When they came back to me, unfortunately they had forgotten to remove a slip of paper which showed that they had been tracing them. That would not do them any harm, but you cannot get anything in that way. Copying merely leads to stagnation. Fine work can only come by the man who controls it, thoroughly understanding what he is after. People have said to me, "That job looks as though it had just happened." I had a rather nice letter of general criticism from America. We generally send to America and other places abroad three or four things each month, and they send us some of theirs. In this American letter they said, "Your things look as though they had just happened." I want to talk about paper a little bit. I want to emphasise that a little bit of paper, really fine paper, 3 in. by 2 in., will always look that piece of fine paper, even if it had nothing on it. Whereas a great huge piece of common imitation paper, imitation leather outside with gilt work, will always look common. Good things always look good. It is far better in business to use half the quantity of paper at twice the price as a general principle. If people are getting out magazines about their factory centenary or business centenary, bear that in mind, and do little things choicely, instead of huge things vulgarly. It would enormously increase the status of the people who use them. Most of the public may not know why, but I am quite convinced it would create a much more favourable impression—this piece of good ma-

terial—than a very large thing stultily produced. Paper has been fashioned in recent years out of all recognition as paper. It is made, and then it is squeezed—callendered. I am sorry to say that is largely the responsibility of the invention of the processes photogravure, halftone work, photo-litho. These photo processes have very largely caused the maltreating of good paper. It is quite easy for any of you to visualise that there are quite cheap papers that yet retain the characteristic of the material that is in them and the way they are made. There is one which is really called a sort of letterpress poster paper which is quite a cheap thing, and yet it is not rolled out of all the appearance of paper. Then there is grey-coated paper for halftone work, but, although it is much clearer on the halftone paper, it is far less sympathetic, and far less home-like. I want to do some experiments of three-coloured process printing on that grey-coated paper. I do not say it should be done away with altogether.

SOUND SALESMANSHIP.

We do find customers respond very heartily to this sort of talk. They like to think there is reason behind what is being said. It is sound salesmanship. There is only one thing that the process photography is really suitable for, and ought to be used for. I do not want to suggest that the process blockmakers can be done right away with. They are obviously suited to illustration. For instance, it could be used for advertisement by those people who go and build houses. Of course, it is the only convincing way of showing goods, especially in another country, otherwise customers would say they had probably been glorified in the drawing. Therefore, it is best to show an absolutely straight photograph. The point is that a straight photograph of merchandise, even if part is a little out of focus it does not matter, really sells the goods, because it gives an impression of them which cannot be displayed otherwise. I found that it was the habit of blockmakers to put putty in the high-lights of the object to be reproduced, and then put in the high-lights afterwards, so that there are no reflections of the windows, etc. But all reflections can be arranged so that there are no ugly reflections. The only right use for halftone work is for reproducing things as nearly as possible. There is no other legitimate use, and the attempt to use these photographic processes for other things—for decoration and so on—gives the artist who is working on them a very serious malady called indigestion of the mind. If you set a little boy in the centre of a large hall with a table full of good things to eat, I think he would be very ill when he comes back. If you give an artist *carte blanche* to use the whole of his paint box, and say, "Never mind, you can put in any colours you like," that gives him indigestion, and no artist, however clever, could possibly do well with an unlimited scope like that. You would not find in the work of any great painters, I think, which have been reproduced, that the artist had put in all kinds of different colours. You would find he had got probably a very simple scheme for ground work, and one or two good colours upon it. And that is why you get very much better work out of legitimate printing from a series of good colours, than by process. There is discipline if an artist feels that he is restricted to three colours and he holds himself to it; they do not try if they have unlimited scope. I still feel that only two colours should be used for posters. I think you understand what I mean by a restricted palate or a restricted anything. There is the discipline of the wood block cutter, who has to cut a design on a piece of wood. It is hard

work cutting, and they are very careful lest they spoil that bit of wood. The finish has become an absolutely dominating thing. It comes into every kind of craft, not only in printing, but one has to look at the base of the thing and see whether it is constructionally right, and that is of far more importance. I would rather see an attempt to really get somewhere and a straightforward piece of work than a good finish and none of the other things.

PHOTO OFFSET.

I think there is a very great danger in the development that lithography has taken. A valuable thing has been invented. It is photo-offset. It is so obviously better that if a certain process exists you work with it rather than work against it—it is easier—it is common sense, so that when they started putting things on to zinc plates they tried to imitate the wrong thing—what letterpress printers were doing on paper. What they should do is to look at the process, go and study the machine, keep all the waste sheets that come out by accident, and learn all its real characteristics. I have learned more about a machine from the sheets that were underneath the machine or in the waste-paper bin than from the sheets brought to me. We ought to use offset the way it is meant to be used, instead of trying to apply it to every other process. A typical quality of offset is that you can cover the work all over with colour, and yet leave fine work on it white. There is a specimen of stars on a blue ground. The stars have sharp points, and no other process could get that. Although you cannot get quite such rich colours, the colours are of greater transparency. You can also print very much finer with miraculous sharpness and delicacy. The question is when to use offset. For instance, there is the catalogue cover, which is to be bright, and yet you cannot print bright and cheerful colours on a dark cover, but you want a dark cover that won't show the dirt. Therefore, with letterpress you cannot do anything. But with offset you can print your background, and you can print your cover on the paper which would otherwise be left plain, and so achieve a paper that won't soil and yet looks bright. This is only done by offset—no other process will do it. That is the way to tackle every process. There are certain things that photogravure will do, but no camera can do anything set by type. How can you get really fine work on to a photo-litho surface and expect it to print as sharply as new foundry's type? You can never have good work from such a source, but it is impossible to demonstrate that to anyone who is not a practical lithographer. Work with a process, and not against it, is the motto.

POSTER WORK.

I ought to say something about the posters I have put up. Take the picture of the cock for instance. That is the right design for the process. You can only design in the medium in which a thing is to be reproduced. I want to see far more really straight and proper lithography. The specimens I have put up have all the right litho technique, and it is because of that that they have the attractive appearance. Right designing for printing can only come from a knowledge of how the thing is produced afterwards. I have had examples of lay-outs made in a most sketchy manner which have gone down to our comp's room and come out first-rate, because they have a real idea of what is intended to be done. I find that the litho pressmen have absolutely no idea what lithography was. They have never seen a drawing on stone, as they were brought up on technical instruction, and that is how things are done now. They

will never get things right until they are taught how things should be done, and then they will be happy in their own minds as to what is right and wrong. Suppose you get a job on the machine, and you say to the machine-man you want your grey a bit warmer, and he doesn't know what that is, then the whole thing is wrong because he did not understand that it mattered. Not every man can have great artistry, but everybody can have a little bit of feeling, and can at least be given an understanding of what right work is. There ought to be a course of lectures and instruction by people who love fine printing—people who are in touch with the best work in every country, people even who are, if necessary, in long cloaks and sandals and what not; it does not matter if they have really got the love of the printing art in them. I think it should obviously be at the training school of the trade of the country where those who love the craft could go and listen. You would not get people to go unless they were the right people speaking. I think it is essential that students should attend such classes, so that afterwards through this course they might get to appreciate the great craft which they might be associated with. I want to see the craft section of this trade grow as it is growing very noticeably, so that every one of us is trying to

do things in honest straightforward way. It has been said that there is only room for two or three people to do that sort of work. If every printer was turning out fine work there would be an easier life for those who are turning out good work. It was fearful uphill heart-breaking work trying to get pure simple straightforwardness out of blockmakers. It is sheer ignorance on their part, and not anything to be cross with people about. A very large percentage of our own workers are interested in their work, because they have periodical exhibitions of their work put up. They can see their own work and the work from other countries. They are constantly looking upon their own finished productions and the work of other people. That makes a great interest, and it is not an unsound business proposition.

Some questions followed the lecture, but there is little doubt that Mr. Curwen carried his audience with him on his main contention for good honest straightforward printing.

Mr. Wise, Mr. Frank Colebrook, Mr. Unwin, Mr. Carr, and others expressed their appreciation of the lecture, which fulfilled the expectations of the promoters in exciting a real and lively interest in every branch of the printing craft.

Decorative Art at the Royal Academy

IT seems a little unusual to notice an exhibition at Burlington House in THE CAXTON MAGAZINE which prides itself on its close personal contact with the printing craft, and avoids on every possible occasion too strong a leaning towards advanced ideas which are not of direct service to the industry whose interests we promote. But the Royal Academy is now taking its proper place in assisting a movement for a closer connection between the arts and crafts. The Council of the Academy realises that the more or less conventional academy picture, however beautiful it may be, may not represent the whole outlook or work of the artists of this country. The decoration of our public buildings by means of mural paintings, frescoes and sculpture, demands, and is an outlet for, the energies of our best artists, and the present exhibition shows the work which is being done by some of our foremost men.

The growth of interest in decorative art is by no means dissociated from the printing trade, because it shows that artists have come to realise that applied art in some form or another is a wholesome thing, and we can but hope that they will be led, ere long, to apply themselves to the problems of the poster with results which would be of infinite value to the community. There is not too wide a gulf between the successful cartoon for a mural painting and the poster itself.

A large portion of the exhibition is taken up by the Arts and Crafts Section which has been arranged by the Arts and Crafts Exhibition Society. The Arts and Crafts movement has done much in stimulating a desire for original work in handicraft and decoration, and in securing the maintenance of a high standard of individual craftsmanship in the traditional crafts of the country as distinct from mechanical manufacture. To-day, whilst we recognise the value of this movement, it is almost essential that it should bring itself more closely into harmony with modern conditions and take its share in the improvement of machine-made goods.

The exhibits include, among other things, examples of lettering, book illustration, wood en-

graving, printing and bookbinding. There are some notable addresses on vellum, particularly those illuminated in burnished gold, some of which have been done by students of the Central School of Arts and Crafts. There is also a fine memorial scroll (No. 484) by Noel Rooke, H. L. Christie, Graily Hewitt, and F. V. Burridge. Mr. C. H. St.-J. Hornby exhibits several volumes from the Ashendine Press, the Fioretti di Francesco being perhaps the most outstanding work of any private press in recent times.

Several framed pairs of printed pages are shown well printed in old-face type on hand-made paper; but it seems that such exhibits are a little unnecessary now; fifteen or twenty years ago they might have called for special notice by reason of their straightforward setting, but surely to-day this is the kind of thing that should be expected from any well-trained apprentice from a good printing school!

Some of the bindings do not strike one as being particularly meritorious, but a binding designed by Douglas Cockerell (Case No. 614A) is a notable piece of work. The decoration is rich, whilst possessing the architectural austerity which belongs to a noble binding, and the embellishment of the chased clasps and corner pieces is in complete harmony with the treatment of the tooling.

In one case we noticed some books from the Kelmscott Press that had been illuminated. The work can scarcely be said to be in harmony with the decoration Morris himself used, and we question whether the activities of the illuminators have not in this case been misapplied.

During the exhibition lectures are given on Wednesday afternoons at 3.30. The following are the subjects for February:—

- Feb. 7.—“The influence of the Arts and Crafts Movement on Architecture”; A. R. Powys. Chairman, Emery Walker.
- Feb. 14.—“The Crafts and Life”; Earl Ferrers. Chairman, R. Anning Bell, R.A.
- Feb. 21.—“The Everyday Crafts”; Henry Wilson. Chairman, W. R. Lethaby.

Typography with Illustrative Value

By W. LIVINGSTON LARNED.

THE popularity of pictures, and their power to make plain a selling idea or to provide atmosphere for a product, often leads the advertiser to believe that the unillustrated campaign is inefficient.

However, typography as an art in itself and a very wonderful art, too, goes further back in history than we can comfortably trace. Every museum, every great library has its own collection of evidences of typographical genius of a period long since crumbled to dust. We are startled to come upon the most exquisite examples of composition which, mere type on paper, minus any picture or border or ornamentation, are nevertheless a cordial invitation to the eye. Hundreds of years ago they were so far advanced in these matters that, as studied to-day, their craftsmanship is used as a model.

The proportion of all-type advertising is very small to-day. Pictures are everywhere. This may be one reason why the unillustrated display, done with sensitive understanding, is very apt to be conspicuous, a distinct relief. In the all-type advertisement, there are no interruptions nor distractions. You start the story and go right on through to its conclusion, with no side trips and intermittent excursions to pictures.

And just as there are numerous pigments, a wide variety of techniques, mediums, methods of expression, in the field of illustration, so in typography there is at your disposal sturdy volumes of type faces, in bewildering profusion and in every possible size.

There is a fascination in these libraries of type. The wonder is that there could be so many. But it has been said by one who has the best interests of advertising at heart, that if there were ten volumes more from which to select the advertiser could and should get along with a half dozen or less faces. The remainder are fastidious luxuries, anti-climaxes. They may look very well indeed in a sample book, and be impossible as applied to a campaign.

"Throw that book away," was the advice given a young advertising man by his chief, when the embryo department executive was discovered, deep in the pages of an exhaustive sample book of type faces. "It will go to your head. You'll go 'type crazy' before anything can be done to save you. The next step will be ten different styles and sizes of type in a single display."

"There may be 200 pages in that book, and the type you'll need, as a general thing, can be crowded into six of them. Advertising can be made sodden, incoherent, through the use of unwisely selected typography. Before that sample book runs away with you, throw it out of the window."

This is going a little too far, but it is undeniably true that great restraint is necessary in the building of the all-type advertisement.

We have intimated that these simpler displays may possess pictorial warmth and feeling. In a subtle sense, it is quite true.

People will have a desire to read the all-type message providing it can lay claim to the numerous essential qualities which govern the art. Summed up, in brief, these may be roughly classed as follows:—

- Composition;
- Balance;
- The expert distribution of margins;

Selection of a type face or faces which sympathise with the spirit of the advertising story;

Simplicity;

Distribution of area weights;

A perfection of spacing between type lines.

Composition is by far the most difficult because it is, we believe, a "gift," an inborn talent. Text books will scarcely make adepts. Men who excel in this can't for the life of them tell you how or why they arrive at a certain result. It just happens, that's all.

On the other hand, people unacquainted with the technique of advertising immediately recognise good or bad typography. The bad jars, unconsciously, just as might a faulty composition in a bit of scenery, or an unbecoming line in a dress.

Many of the rudiments of the art can be acquired, nevertheless. Poor things happen in advertising typography because, in the rush, which is almost general, the very first thing that occurs goes through as the final product. Sufficient study is not given the possibilities of a job.

It will interest and surprise you to experiment in the following way: Lay out an arbitrary size on a sheet of white paper—say a magazine page. Then, from a page advertisement containing no illustration, even no reproduction of product, clip the blocks of text. Allow each to be a separate and independent unit. Now spot them inside your layout; shift them around; find as many different combinations as possible. Do this regardless of the continuity of the actual reading matter, for you are primarily interested, for the moment, only in type composition.

There will be as many as fifty different blends of type and arrangements. Suddenly, one of these will appeal to you as almost an inspiration. It will change the entire spirit of the advertisement. It will thrill with a new interest.

You will marvel that any other composition could have been arrived at, for this one layout is superior in a striking way. It appears to transform the very type.

Ideal results appear, therefore, to be a matter of a type face, fitted to the mood of the message, skilfully composed, and perfectly balanced. That is the problem in a few words. We have known an added quarter inch of white margin to "make" a display which had been uninviting. We have known the insertion of a single type rule, between blocks of type, to relieve monotony which threatened the success of an advertisement. Small elements make mighty differences in typography.

Several times we have touched upon fitting the type face to the copy mood. There is more to this point than might appear at first thought. Certain type faces seem to express certain moods, sentiments. By their very forms and graces, they visualise the story you have to tell. There are occasions, for example, when italics are indispensable. At other times, they completely mar an advertisement. It is an understanding of this psychology of type that makes for the perfect display.

Hand-lettered text came into being largely because the advertiser sought to a still greater degree to make the printed message coincide with the physical dress.

And there seems to be a type face for every advertising mood. There are short, thick-set, heavy, altogether masculine type faces for the corresponding masculine story; there are thin, delicate, flowing

types for the truly feminine. There are type faces which immediately enter into the spirit of the chaste announcement, or the dignified, up-stage advertising document. They are just as essentially distinctive as the furniture for a room, the silver service for different occasions.

We are reproducing three current examples of the modern school of all-type advertising, and each one, in its way, conforms to a certain specific obligation.

The most casual study of the Alfred A. Knopf book advertisement brings out that, in type faces, in composition, in balance, the spirit of romance has been sustained. Illustration is quite unnecessary. The display is in itself pictorial. Its margins of white are skilful, its subtle changes from one type to another are produced with great dexterity to encourage illusion.

There is an immediate desire to read this message, and no manufactured atmosphere is necessary. In direct contravention is the page of the Packard Motor

Company. Here we have a formal border, inset on both sides, and the message set in compact, unrelieved style.

Ordinarily, such a large unit of text, set solidly and minus indentations, paragraphs, etc., might grow tiresome to the eye. But the sheer bold simplicity of the advertisement is its compelling force.

The Locomobile page is a variant of the same scheme: one type face throughout, liberal between-the-lines spacing, an unobtrusive border, all tend to produce restfulness, composure, readability.

Type can be so much more than mere cold metal. In itself it is beautiful, compelling, plastic as to expression, in proportion to the wisdom of its selection, its placing, its simple adornment.

You will instantly recognise the perfect, the ideal all-type advertisement, for when this is achieved, you do not ask for illustrations, nor do you feel the need of embellishment. The eye accepts it at once, as complete and interesting.—Printers' Ink.

The Process Engravers' Club

THE inaugural meeting of this Club was held at Ye Olde London Restaurant, Ludgate Hill, on Tuesday, January 9, and proved a very interesting and instructive meeting, thirty-three members being present.

The purpose of this Club is to bring together members of the process engraving trade from all parts of the country, in order that they may become better acquainted with each other, and by mutual interchange of ideas and experiences help to foster friendships, and so dissipate those feelings of suspicion and want of confidence that sometimes arise in the mind when unfavourable reports are spread about competitors by interested persons.

By means of these meetings it is believed that, gathering upon a common ground and by co-operation, members will gain such impressions of each other that eventually mutual understanding and respect will ensue that personal matters will be more easily discussed between them than can be possible between those who are practically strangers to each other. The outstanding feature of this Club will be its sociableness, for it is intended to develop that side of it to its fullest extent, though, of course, the technical and business side will not be neglected, but will be discussed and courses of procedure decided upon.

An enjoyable supper was provided at 6.30, after which the business meeting, which consisted of the final passing of the rules, the election of officers, etc., was proceeded with.

Mr. F. E. S. Perry, of the Direct Photo Engraving Co., in proposing "The President," said it was evident that there was a very general desire that the President of the Federation should be the first president of the Club. He spoke of the ungrudging service the President had given to the Federation, and said that by request he had interviewed Mr. Dargavel, and had obtained his consent to occupy that position for the present year, though he regretted that a previous engagement prevented his attendance.

When this was put to the vote, it met with a very hearty response.

The following were appointed the first vice-presidents: Mr. Carl Hentchel and Mr. F. E. S. Perry. Mr. Knighton was appointed treasurer, and Mr. T. C. Eamer hon. secretary.

Copies of the proposed rules having been sent to each of those present, the question was put as to

whether there were any proposals for amendment, and, as there was no response, a vote confirming them met with unanimous approval.

The Vice-Presidents expressed their appreciation of the honour conferred upon them, and wished the Club every success.

The Committee consists of the following: The officers, and Messrs. Anning, Bellingham, Coombs, Huggins, Parrack, Scrivens, Smythe and Vincent.

The Chairman then called upon Mr. T. J. Eamer, of the Marshall Engraving Co., to tell of his experiences and the impressions gained during his recent visit to the process engraving houses of the U.S.A. and Canada.

An outstanding feature of the American process engravers was, he said, their sociability; each town or city had its club in which all the members seemed deeply interested and gathered frequently with the idea of helping each other, and for the common good. Another feature was their faith in their association. It was true that it cost their members ten times as much as the English Federation cost its members, yet they paid willingly and considered the amount paid a profitable investment. In an interesting address lasting over an hour, he explained the methods being used in the U.S.A. shops, and showed specimens of the work they were producing and illustrations of the various kinds of apparatus in use, some of them rarely seen in this country, others costing sums which seem prohibitive to process engravers here.

This address was greatly appreciated, and created so much interest that Mr. Eamer promised on some future occasion to discuss in more detail technical points that may be of interest to the members, and as far as possible to answer the queries put to him.

It is the intention of the Club to meet on the first Tuesday in each month, when subjects of topical interest will be discussed, and it is earnestly hoped that everyone interested in the productive side of process engraving will become members.

Those present were more than satisfied with the success of this initial meeting, and it is fully believed that the Club which has made so good a beginning will fulfil a very useful mission in connection with process engraving and the kindred trades.

Printers' Lively Discussion on Labour Negotiations

ONE of the most live associations of master printers is the West and North-West London, and on January 16 a meeting was held to hear impressions gathered at the past labour negotiations by representatives of various sections of the trade.

Mr. S. Sidders (the President) was in the chair, and in opening the proceedings said: We are gathered to-night in encouraging, though not altogether satisfactory, numbers, to hear addresses from six out of eight speakers. I regret to tell you that the President of the Federation, Mr. Austen-Leigh, is unable to be present. Mr. Bonner, who was to have spoken on the periodicals, is also not present. The subject that is going to be talked on to-night is that of the impressions gathered at the past labour negotiations by representatives of various sections of the trade. I suppose that if we had had a competition as to who were the best men to give us those impressions those here to-night would have a majority. They are the men most fitted to give us impressions as to what has been done in the past. The amount of time, the amount of interest, that those engaged in these negotiations have taken have amazed me, and I have been wondering how their own businesses got on. The subject is one of the most perplexing and, if I may say so, complexing questions. It is a subject full of disappointments, and one also full of danger. We are very anxious to endeavour to find some solution of the situation, and to avoid the dangers. This can only be done by mutual discussion and frank talk with each other, and I am sure you will all be very interested and give great attention to those who are now about to speak.

Mr. G. Eaton Hart said they owed a tremendous debt of gratitude to those gentlemen who sacrificed day after day and week after week of their time to looking after the affairs of the master printers of London. He knew some of the strenuous times which they went through, and many of them sacrificed a very large share in their businesses through the struggle which took place, and he regretted extremely that it was possible for any firm to lose business on that account. If they had that unity and had that co-operation, and if they stood by each other like the men stood by each other, that sort of thing would not happen. He thought they ought to emulate some of the services and sacrifices which those gentlemen had made, and personally he expressed his gratitude for all the work that had been done. During the whole period, of course, there was great unrest. The daily papers published incorrect statements with regard to the workpeople and conditions between the Association and men themselves. That sort of thing is not likely to happen again. It happened once, and only gave evidence of the possibilities of such a thing as that spreading throughout the industry. Personally, he would rather it did spread throughout the industry. They would then come down to some conclusion on the matter. At the present time arrangements were made, scales were made, agreements were made, entirely opposite one to another in various sections, and in various houses in London. That anomaly was not good for the trade, because it might give one section advantage against another. All they wanted to do was to do their work properly and give that service which they were justified in expecting some reward for.

There was no question but that there was unrest on many more than one occasion, but in the end the result was that nobody was satisfied. He hoped there was no possibility of their sinking down into the terrible depth of distress amongst employing printers as the distress and poverty of 1905 and 1906. The best thing was for associations like theirs to get close together and bring in everybody into their ranks, so that whether it be a dispute between the workmen or whether it be a dispute with the customers, they would stand firm, and not go and take work without knowing that they were going to do it at a proper return for their work, and certainly not to undertake it unless they were aware of the real and actual cost of that work. He had had deputations coming to him during the course of the negotiations asking when the amount was to be deducted. In all agreements in future they ought to be very careful indeed to make it clear that when a date is agreed upon for an amount to come off, whatever the circumstances might be, every union should agree that that amount was to come off on the date which had been agreed to, as between the two bodies. They wanted to learn lessons from their failures. He wanted to make it quite clear that the date on which an amount was to be reduced should be the date, without any notice whatever being given between the employer and his employees.

Mr. R. B. Simnet, referring to magazine and general work, said he had been in some of the wage negotiations. He wished to cast no reflection upon the London Master Printers' Association in their negotiations. He believed they did the very best they could in the circumstances. The question that arose was, how was the London Master Printers' Association to arrive at a position when they would be as equally drawn together as one cohesive whole as the unions that had been before them in the past few months, and that was the knotty problem that they had to deal with. One of the greatest difficulties throughout the negotiations in London was that they did not realise to the fullest extent how their brother printer stood himself, or they would not have passed the comments that had been passed in many cases. The various sections of the trade were—the newspaper houses in the first place, the periodicals, etc., in the second place, the jobbing printer—the man who had a good jobbing house running into many thousands a year, and finally the ordinary jobbing printer pure and simple. They were four distinct grades. Until they got those four groups in some way or other to understand each other's difficulties and each other's position they were still in the same unfortunate position as they had been in the last negotiations, and as master printers, as members of the Master Printers' Association, as members of the district association, they had got to centre and bring all their force to bear upon the various sections of the trade before they could be on a level of organisation with the unions. He did not know whether it was the work of the district association strictly, or whether it was the work of the chief office to get the groups together, but they had got to work and get every man and every firm into the district associations. Then the associations had got to work together and do real work, and cut down that detestable suspicion of each other. They should talk over their various interests, discuss what they could do and how far they could

go. They should help their representatives at head office with suggestions. Each association should put their backs into it and realise they were working for a common cause, which would benefit each man in his business. If they got together they would find out that their brother printers were as straightforward a lot as they were themselves. He believed that if money was spent judiciously they could have an organiser of a distinct type who could spend his time going round to every printer, large or small, in London, and work the grouping together. At the present moment the head office could not easily group the whole of the master printers together into their categories, but if they had an organiser of ability and skill to go round and visit they could get the groups solidly formed, and then they could get to some business and some means of defining their interests. They had the country competition, and above all they had got the Dutch competition. The latest move on the part of the master printers in Holland was to reduce the wages considerably, and increase the hours of labour by some three or four hours. Their competition at the present time was appalling. No London Master Printers' Association could solve the Dutch question, but they had got that competition against them, and therefore it was all the more reason why they should organise and put every ounce they had into their own case to bring the matter up so that it should come to a successful issue. It would cost money and labour and a great deal of time and attention, but in the long run they would all benefit materially. While visiting the Leipzig Exhibition, when he saw the magnificent building which the master printers had put up, at a cost of something like £300,000, he was talking to the chief at headquarters one day, and he was telling him, when showing him round, that every new idea that came in was first of all taken to headquarters for the benefit of the members of the Association. If they had an organisation of that kind there, it behaved them in London to bring things up to the same level. He believed it could be done. It was only a question of cohesion, co-operation and backbone.

Mr. Poulton (Open and Non-federated Union Houses) was glad the last speaker had come determined to get away from the past. It had been a very fine constructive speech. If every member of the Council expressed their constructive views, they would get down to a constructive policy for the first time in their existence. But it was just as well to face one's sins and weakness before doing any constructive work. He feared that the Council still lacked any desire to face their problems, that the big element of non-union or non-federated union and open houses in the Association were entirely ignored. The Council, instead of acting as a body representing the trade, acted as a body elected for the purpose of negotiating with the trade unions, and nothing else. They ignored the fact that their members as a whole, and particularly the members that are open houses, had a standard rate of wages, and they made their own wages bargains. It was very much better to clear the air and understand their weaknesses before they decided what could be done constructively. He had been on the Council for eight years but had never attended any gathering of the Council where they had discussed policy and problems of the trade or tried to thresh out their future. He considered Mr. Simnett's suggestion for an organiser was starting at the wrong end of the stick. He did not think it would be a successful movement if they tried to force the centre into a sort of cohesive whole. The Council would have to get together and thresh out a policy. Exactly the same conditions existed now as

existed ten years ago. If any one of them had a problem in their business which periodically brought them up to a crisis, what would they do? Would they avoid it and let it come up again? As business men they would sit down and make up their minds that it was a problem which had to be faced. The Council as a governing body had got to get together and form a policy, and then by all means send out its representatives. There were men on the Council well able to decide on a plan if they had the will to do it. They lacked one master man to direct them, and with time at his disposal, energy and ideas. He was sure the troubles they were suffering from could be solved, once they got one negotiating body. It was purely a matter of organisation. He was not sure if the troubles would be solved in time to save the London jobbing printer. To his mind problems only existed to be got over. If they were to be part and parcel of a Federation, let it fight as a unit, and settle labour troubles as a union. It should negotiate with its labour as one federation. Until that was levelled out they could not get the wages problems on any square lines at all.

Mr. Brigenshaw (Litho and Jobbing) had been asked to speak on the litho and jobbing, but he did not propose to deal with jobbing. The litho people had put in for another increase, and the litho houses wanted to have some say on that question, whether they are on the Council or whether they are not, and their views should be taken. If one had a man who was a master man, and who was better than the majority of the men, that was no reason why one should pay a high minimum wage. The difference between a bad or good man was not accentuated enough. The minimum man was being paid too much, and he should have a much lower wage, the saving being given to the better man who is worth it. Negotiations were conducted in the wrong way. Members got a notice from the secretary of the Association calling them to a meeting about a quarter of an hour before the representatives of the different unions were to be there. In future, when they got a letter from any of these unions asking for a conference, they should tell them they would meet them after they had studied the point and got all their data together, and they should have the representatives of the section of the trade concerned in the discussion present at the meeting. They should prepare for, but avoid, a fight if possible, but they should not give everything away and keep nothing for themselves. He did not want to criticise, and hoped his remarks would be taken in the right way.

Mr. Eaton Hart said that at the present moment they had two sub-committees discussing the question of the N.S.O.P.A. and machine-minders' scale, quite independently of the men themselves. It was the want of co-operation and help from the members themselves which they were suffering from most. He did not know of one meeting with the men when they had not had several meetings beforehand to decide upon their policy. In the case of the linotype scale, there was an enormous amount of work to be done in formulating that scale, altering it to fit the conditions of to-day. It had been passed on to him because for his sins he happened to be chairman of that particular committee, but he was going to ask the committee to appoint someone, to whom they should pay a handsome fee, to work out prices and hours for each particular job and for all sorts and conditions of work. He did not think it was fair to charge the officials and sub-committees which have done all this work with the suggestion that they had been brought into conference with the men without reasonable preparation. They should undertake not to quote

below cost, and for that an expert should be provided to deal with the mass of difficult figures and facts.

Mr. Brigenshaw said Mr. Hart had misunderstood his statements. He was not referring to the big questions, but he considered the wages question was as complex as any, and as the wages question affected every man it should be dealt with in the same way.

Mr. J. A. Drewett (Suburban News and General, Thames Valley) thought the negotiating bodies had displayed great perseverance in the last four or five years. They had all done their very best. They should have a technical expert, as in other industries, not only to advise them in these matters, but to deal direct with the organisers of the unions at 24, Holborn, and settle the matters on the spot. Sometimes trade union officials were only too happy to get to a settlement without coming to loggerheads. In his address Mr. Simnett had forgotten one word, and that was sacrifice. If the men were prepared to fight their employers and sacrifice two or three week's work, and the unions were prepared to sacrifice their reserves, they should be ready to sacrifice their profits. It would mean a bigger thing, as a week's turnover meant a lot. When they met the men they should be able to offer some alternative to their unions. It was too late in the day to say they could do without union men. They were leaving to the country the burden of unemployment doles which he thought should be borne by each industry themselves. With regard to the position of the suburbs in the late negotiations, not ten houses employed above twenty hands. The majority of them were small businesses, controlled by the master, and very often he took a leading part in his business. He thought they ought to have an outer ring between London and the Home Counties. Within ten minutes' bus ride of his business he could find girls whose wage was 30s. a week, who would do the work for which they had to pay £4 to a man. He would be quite prepared to accept a technical organiser, as suggested by Mr. Eaton Hart, one who would be able to devote time to working out all the facts and figures which they could not ask a busy man to give his time and attention to.

Mr. W. J. Mizen (General Jobbing) said his impression of the Master Printers' Association was its great strength, not of cohesion, but financial strength. London master printers had come off badly in 1922, and they all hoped 1923 would be better. The trade had been full of conferences in the last four years, which had proved fatal as far as London was concerned, and there had been no real improvement. The result was a loss to the jobbing printer. The British jobbing printers had lost money and orders on account of printing done abroad. The time had

come for some more definite system between the employer and the employee. When the Joint Industrial Council came into force he thought it might be their "League of Nations," but all the Joint Industrial Council could do was to offer suggestions and recommendations. It was necessary to have machinery with definite powers for the satisfaction of all parties. What was required was a tribunal to formulate a working plan, and he thought that the Joint Industrial Council, if resolutely supported, could function in that capacity.

The Chairman then said he thought they would all agree it had been one of the most interesting and instructive meetings and discussions that they had held in that association. They had all been very pleased to hear the commendatory remarks paid to their honorary secretary. He himself felt under a great obligation to him as, his home being so far away, it had not been possible for him to visit other associations, and Mr. Burt had been in his place. He appreciated very much the fact that, although he gave so much time to the trade on the Council and committee meetings, he was able and willing to devote attention to their association. It showed the great acumen of his mind in thinking and bringing to pass a meeting of that character. They were under the greatest possible obligation to those gentlemen who had addressed them. It had been suggested by the secretary that the addresses should be further discussed at the next meeting, and any further remarks which they liked to make then might be useful.

Mr. Burt said there was no doubt every gentleman there would like to discuss the subject further. The interval would give them time to think over the subject, formulate more plans and bring up helpful suggestions. He had feared the Federation would try and stop their discussion, but there was nothing to be gained by trying to shut the mouths of their members. They had got to meet together and discuss matters, and if possible ginger up 24, Holborn, if they wanted gingering up, but he thought it was not so much that 24, Holborn was at fault, but that the printers individually were at fault. They wanted to get the individual members of the trade to come and take a bit more interest in the meetings, and let Holborn see that the printers did care for their own interests. Then the Council would be equal to the occasion. He was under an obligation to those gentlemen who had come there to speak. Every printer in London was under an obligation to them. He did not want any praise himself. They wanted to uplift their trade as printers in London to the proper level. He therefore invited all to be present at their next discussion.

The Chairman then closed the proceedings.

British Printing Exports to Australia

ABOUT four-fifths of the total printed matter used in Australia is imported from the United Kingdom, but the United States is far ahead of us in respect of the supply of printing machinery. Their exports for the last fiscal year amounted in value to about £190,000, whereas supplies from the United Kingdom were valued at only about £71,000. The United States does about double the trade of the United Kingdom in printing ink. Their supplies for Australia were valued at about £21,000 as against about £11,000 from this country. Of printers' materials other than those we

have mentioned the United Kingdom sent about £6,436, the exports of the United States being about £2,300. This country also heads the list in printers' types with £6,000, the United States sending £4,729 worth of goods. Matrices for stereotyping purposes were sent by the United Kingdom to the value of £7,989, as against the United States' exports valued at £10,040. It will be seen that we take a prominent part in providing the goods belonging to our trade, and that our exports stand higher than any other exporting country save in regard to printing machinery.

Honouring a Great President

FEDERATION OF MASTER PRINTERS GIVE DINNER TO DR. MACLEHOSE

NEVER before has the Federation of Master Printers honoured the retiring President with a dinner. But the exceptional service rendered to the whole trade by Dr. MacLehose during one of the most critical periods of its history prompted an exceptional method of recognising it. Therefore a most representative gathering of the trade assembled at the Connaught Rooms, London, on January 8 to entertain the doctor to dinner.

Among those present were:—Mr. S. Adams, Mr. J. Anderson, Mr. W. H. Andrew, Mr. F. Armstrong, Mr. E. G. Arnold, Mr. J. Aspinall, Mr. and Mrs. E. C. Austen-Leigh, Mr. and Mrs. R. A. Austen-Leigh, Mr. P. Austen, Mr. S. J. Baker, Major and Mrs. W. H. Barrell, Mr. Arnold M. Beaty, Brigadier-General and Mrs. W. Wright Bemrose, Mr. C. E. Benham, Mr. H. A. Bethell, Mr. F. Bird, Miss Bird, Mr. J. Blackie, Mr. Alfred F. Blades, Mr. and Mrs. H. C. Bolton, Miss Bolton, Miss Braunnagel, Mr. J. S. Brunton, Mr. J. R. Burt, Mr. H. R. Caldwell, Mr. F. R. Carling, CAXTON MAGAZINE (Mr. A. E. Owen-Jones), Mr. and Mrs. H. V. Chappell, Mr. C. Clay, Mr. C. Clifford, Col. G. C. K. Clowes, Mr. W. A. Clowes, Mr. Harry Cooke, Mr. L. Cumner, Mr. W. C. Dickson, Mr. D. Drysdale, Mr. J. English, Mr. A. E. Feltham, Mr. R. B. and Dr. Margaret Fishenden, Lieut.-Colonel H. Rivers Fletcher, Major D. P. Forman, Mr. C. H. Gee, Mr. W. Gibbons, Mr. A. E. Goodwin, Mrs. G. Greenall, Mr. and Mrs. D. Greenhill, Mr. and Mrs. T. J. S. Guilford, Mr. H. Hanson, Sir Cecil Harrison, Mr. A. E. Harrison, Mr. and Mrs. G. E. Hart, Mr. Percy Hartley, Mr. Frank Heffer, Mr. Wm. Holmes, Mr. F. W. Humphries, Mr. R. F. Hunger, Miss Hunger, Mr. E. J. Hurlstone, Mr. Frank Ianson, Mr. J. Jack, Mr. Chas. T. Jacobi, Mr. W. T. F. Jarrold, Mr. E. Jefferson, Mr. D. T. John, Mr. C. B. Johnson, Mr. Wm. Johnson, Mr. G. F. Jones, Mr. J. E. Jones, Mr. R. Kilpatrick, Mr. D. R. King, Mr. J. H. King, Mr. and Mrs. V. Knapp, Mr. and Mrs. A. Langley, Mr. E. Loble, Mr. and Mrs. James MacLehose, Mr. Alexander MacLehose, Mr. Norman MacLehose, Miss A. MacLehose, Sir Frederick and Lady Macmillan, Mr. P. D. Michael, Miss Mould, Mr. J. Murdoch, Mr. J. Neill, Mr. F. V. Nicholls, Mr. Alec Orrock, Sir James Owen, J.P., and Lady Owen, J.P., Mr. and Mrs. H. H. Potts, Mr. A. Pulford, Mr. G. W. Richmond, Mr. J. R. Riddell, Mr. C. W. Robinson, Mr. J. D. Ruddock, Mr. W. Savage, Mr. and Mrs. E. W. Silk, Mr. and Mrs. J. A. Stembridge, Mr. and Mrs. Geo. F. Storey, Mr. A. le Pine Strange, Mr. W. Thomas, Lieut.-Colonel J. R. Truscott, Mr. G. S. Unwin, Mr. C. O. Vicary, Mr. H. Vick and guest, Mrs. S. H. Walton, Sir Wm. Waterlow, Mr. W. G. White, Sir Meredith Whittaker, Mr. Wm. Whyte, Mr. Arthur Wigley, Mr. and Mrs. Willett, Mr. A. Williamson, Mr. J. Monte Wilson, Mr. Robert Wilson, Mr. J. D. Wise, Mr. R. T. Wishart, Mr. G. T. Wright, Mr. W. B. Wykes, Mr. G. H. Yelf.

Messages regretting inability to attend the dinner or expressing appreciation of Mr. MacLehose and his work were received from:—Mr. A. V. Adlard, Sir Robert H. Baird, Mr. W. I. Burch, Dr. W. B. Blaikie, Mr. C. F. Bowes, Mr. C. E. Brendon, Mr. H. Basil Cahusac, Mr. J. C. Coppock, Mr. J. Corrigan, Mr. E. H. Dennis, Mr. W. Howard Hazell, Mr. S. Hudson, Mr. J. J. Keliher, Mr. E. H. Lee, Mr. W. K. Mackay, Mr. F. Murrell, Mr. Sidney Reid, Mr. G. P. Reveirs, Mr. T. Rogers, Mr. W. M. Schofield, Mr. Edward Unwin, Mr. F. Waterhouse, Mr.

Edgar Waterlow, Mr. J. H. Williams and Mr. Edward Wilson.

Mr. R. A. Austen-Leigh presided, and said they found that their colleagues in Scotland had forestalled them in any idea they might have had of presenting Mr. MacLehose with his portrait, and they knew that he did not desire to receive any material gift; therefore when Mr. Arnold suggested at a Council meeting last year that

MR. MACLEHOSE'S GREAT SERVICES

should be honoured by a dinner, the idea was at once—he was going to say “homologated”—endorsed with unanimous approval. It was a commonplace, with most of those present, to say that the work of the Federation had increased immensely during the past ten years, but it was as well to say at that function, when there were a good many visitors, and ladies—wives of past Presidents or future Presidents—present, how much work their husbands had done or would have to do. Ten years ago, when Scotland last gave a President to the Federation in Dr. Blaikie, it was recorded that the only occasions on which he had to visit 24, Holborn, were the four quarterly meetings of the Council. Those were the halcyon days before General Bemrose had endowed them with a brand-new constitution, scattering over it a liberal number of committees, and thoughtfully providing that the President should be a member *ex-officio* of every committee. It was Mr. Blades who had to meet the first full blast of that constitution, and he, and Mr. Humphries after him, had to meet and mitigate the insistent demands of Trade Unions for increases in wages. Those were the days when they were still under the delusion that the War would make them not only wealthier but better men. In the more recent critical days it was Mr. MacLehose who had to face the greatest difficulties. He would go down to fame chiefly for having secured during his term of office two reductions of wages. He did that, because, although he was the last person to wish that Labour should not be properly remunerated, he realised that if the demand for printing was to recover, the cost of printing must be reduced, and one of the chief items of that cost was the wages paid. It was hard to imagine a more difficult task than reducing wages. The Federation had an exceedingly democratic constitution, by which it was possible for nearly every member to express his views, and those views were most divergent. There were a few so prosperous that they would do anything to avoid a stoppage of their work. If a considerable reduction was proposed, they declared it was monstrously unfair to Labour; if a small reduction was proposed, they said it was not worth troubling about, still less fighting about; and there were those who thought that whatever the purchasing power of money might be, the amount of wages paid was exactly right. All those difficulties had to be met, and Mr. MacLehose bore the full brunt of his office. Not only did he preside over the Council meetings; he was Chairman of the Labour Committee and of the National Wage Basis Committee, and statutory Chairman of the Finance Committee; and it so happened that it was the turn of the employers to find a Chairman for the Joint Industrial Council, and Mr. MacLehose was selected for that post, too. It was unnecessary to go into the interminable conferences that took place—conferences that finally impaired his health—but it was extremely gratifying to find him restored and looking so well.

There were many aspects, continued the Chairman, under which they could recall the past President. Some would remember Mr. MacLehose presiding with keen attention and easy mastery over his large Council; others, over the Labour Committee, with the addition of the valuable representatives of the Newspaper Society, who frequently looked at matters from a rather different angle from the general printers. Some would recall him presiding over their somewhat divergent views and arriving somehow at the sense of the meeting, and guiding the divergent views when his discretion thought desirable; others, again, would prefer to remember him in the chair at conferences with the trade unions, taking cognisance, but not undue cognisance, of the adamant attitude assumed by Mr. French; some would see him sitting in the early hours of the morning at Montagu House, riding the whirlwind and directing the storm at the Joint Industrial Council meeting; and others would see him heading a deputation to the Postmaster-General and addressing Mr. Kellaway, more in sorrow than in anger, pointing out the disadvantages of high postal rates; or stating the case for the employers at the Industrial Court with all the ability of a practised advocate. (Applause.) He would also be remembered in his easier moments, when he was the dignitary in some social function, presiding over a dinner and maintaining a consistent high level of oratory; or, with his

FOOT ON HIS NATIVE HEATH

at the Federation gatherings in Glasgow, making the first cut in the haggis with his dirk, amid the bewildering skirl of the bagpipes. He (the Chairman) would prefer to think of Mr. MacLehose in the magnificent scarlet robes of his Doctorate, reading the lesson in St. Mungo's Cathedral. (Applause.)

There was one other aspect in which many would remember Mr. MacLehose—his proficiency as a printer. (Applause.) The family of Foulis held the position of Printers to the University of Glasgow for fifty-two years—a period which was about to be surpassed, and he hoped it would be easily surpassed, by the family of MacLehose.

Mr. Austen-Leigh then called upon the company to drink the health of the late President, Mr. MacLehose, and this was done very heartily, accompanied by the singing of "For he's a jolly good fellow," and followed by three cheers for Mr. MacLehose and an additional cheer for Mrs. MacLehose.

MR. MACLEHOSE'S SPEECH.

Mr. MacLehose said: Your kindness overwhelms me, sir, and as for your remarks, two years' companionship with you has given me a new value for the meaning of the word "generosity," and I know that any words coming from you are sure to be couched in the kindest of terms. I remember, however, and I sometimes wondered what was to happen to me, that you once told us that one of the problems of the Federation was what to do with past Presidents; but the magnificence of the ending of my term of office contrasts strangely with the humorous but slightly gloomy suggestions which you made as to the way in which we should be quietly got rid of. You seemed to me in a scholarly way to be remembering the old Greek saying, "Invite a man's friends to a feast, but let alone his enemy." I hope I have not any enemies in the Federation—(cries of "None")—but I know that I have many friends. Amongst those I see here are friends who have been dear to me for most of my life-time, other friends whom I have known for a few years and with whom work in common has bound us more closely together, and again others whom I have only known since you elected me as an office-bearer of our Federation. To

one and all I would express my heartfelt gratitude not only for the expression of their goodwill in coming here to-night, but for the kindness which has never varied from the day on which I first took office. (Applause.)

I remember that it was intended to hold this banquet three months ago, and I much regret that some of you were put to inconvenience by the change of date. That, however, was unavoidable, and I am glad to be here to-night, in a state of health very different from that in which I lay on the date originally fixed.

Anyone who has to fill the office of President of a Federation such as ours—especially in a year so full of controversy and of struggle as we experienced last year—is bound to incur or to accept a great deal of responsibility. Of course we consulted together. We had our Federation Council and many committees, and we took every opportunity of ascertaining the views and wishes of our members. Although on the whole negotiations move slowly, still there are occasions when events move rapidly; and time and again I had to take the responsibility of making decisions on the spur of the moment without having the opportunity of asking the views of the members.

I endeavoured, of course, to make these occasions as few as possible, and to take the line which I thought you would wish me to take. One of the many reasons why I am glad to meet you all here to-night is that it gives me an opportunity of thanking you for the way in which from first to last you have supported me.

Some of my Scottish friends here know the story of the man from Haddington, who took his dog to a show in Edinburgh. The dog was the pride of the neighbourhood, and it was taken for granted that it would gain a first prize. But when its owner brought it home at night he had no triumphs to boast of. The first friend whom he met said, "Jock, has Rab no got a first?" "No," said Jock. "Nor a second?" "Na." "Weel, he'd get a commended or a mention?" "Na, I'm telling ye." "Man," said his friend, "that's by-ordinar"; and is that all the satisfaction ye get for taking Rab to the show?" "No' exactly," said the owner, "for Rab gruppit one of the Committee." At least we can say there was no biting in our committees. If we did not always see eye to eye, if we could not get our own way, we did not take revenge; but we argued the matter out, and agreed to differ, in a friendly way. But when we had reached a decision I always felt that I had my Council, to the last man, at my back in taking up any position on which we had decided.

I should like to say a word with reference to the line taken by our friend Sir James Owen. He knew, Mr. Knapp knew, we all knew some of the difficulties that existed in connection with wages negotiations being carried on jointly by the general trade and by the newspapers. We did not shirk these difficulties, but frankly faced them. The decision we came to was that on the whole the difficulties would be still greater if we tried to negotiate separately than if we continued to work together. Owing to my illness, I have not seen Sir James Owen since August until to-night, and I hope he will pardon me if I venture now to thank him publicly for his courage, his firmness, and his broad outlook during the troubled weeks of last summer, when we worked together.

I have said that your President has necessarily to assume a great deal of responsibility. It is also true that he receives a great deal of credit which is not his due. No one knows better than I do how large a share of credit for what we may have accomplished during the past year is due to the members of the Council, who, without regard to their personal incon-

venience, attended, from all parts of the country, our almost weekly meetings of Council or Committee. To yourself, Sir, and to the Vice-Presidents, the Federation owes a debt which it cannot repay. We discussed many things amongst ourselves, and, although I was in the limelight, the decisions reached and the statements made were the result of our joint deliberations. During last year it has been my lot to deliver many speeches in various parts of the country. I do not know that any speech was so well received as one that I made at Newcastle. At that time some important national points were under consideration, and we decided that I should deal publicly with them at a meeting which happened to be held at Newcastle. Wide publicity was given to this speech, and one enthusiastic member was good enough to say that it was a

MASTERLY SUMMING-UP

of the situation. But that speech for which I received credit was practically a verbal repetition of a very able statement drawn up by Mr. Goodwin. That was only one of very many occasions on which Mr. Goodwin's unseen but never-ceasing work was of value to the Federation. (Applause.) I should like also to refer to the work done by the staff at Holborn and the Alliance secretaries. One and all worked with enthusiasm and devotion. (Applause.)

During last year we had much controversy and one conflict. That fight was not of our seeking, but it seemed to us necessary to face it if we were to stand by our undertakings, to safeguard the sanctity of agreements, and to protect the future of our industry. It was a successful fight. I do not forget the saying of the Duke of Wellington that there is only one thing more melancholy than a battle lost, and that is a battle won. No victory can ever be achieved without heavy losses to the victors as well as to the losers; but at the same time there are occasions when one is compelled to make a stand. One of my friends here to-night told me that, coming from the North, I was a bonnie fechter. Well, we must remember that the peace-at-any-price man, whether in politics or in industry, is the most dangerous colleague that any body of men can have. (Applause.) That is not to say that one is going to enter into strife either willingly or recklessly. Every endeavour should be made to avoid it, but it may be that circumstances compel one to face it, and I do not think any of us regret having faced the fight in defence of the finding of the Industrial Court.

Much has been said in the pulpit, and occasionally in the Press, about the ill-will that is said to exist between employers and employes. I should like to say very emphatically that I saw none of it, and I think that I can claim to have had good opportunities of judging, so far at least as our own group of trades is concerned. The questions we discussed were highly contentious, and the points were argued eagerly. Of course, there were marked differences of opinion, when, for instance, we were negotiating a reduction of wages. But much was gained by these frank discussions, where the difficulties and the views of each side were fully examined. Not only was a settlement eventually reached with all the unions, but I shall always be proud to remember that, although for many months I presided over conferences with more than a dozen trade unions, where the interests of a quarter of a million workpeople were involved, I had not once to call anyone to order, or to ask for the withdrawal of an angry word. The same spirit of good feeling was shown when we met at what were called Conciliation Committees, and on the Appeal Court on Hours and Holi-

day Questions. I was constantly struck by the desire of both sides to arrive at a reasonable solution, and the decisions reached were almost invariably unanimous.

There is much more to unite employers and employed than there is to separate us. We are all rowing in the same boat, and we can only make real progress if we all pull together. It is to our common interest that our industry should prosper, that there should be abundance of work, and that work should be well done. But, however important other factors may be, there is nothing more important in management than that there should be goodwill between all those working under the same roof. You may add the newest and the most expensive machines, but the human element is of far greater value than the material. It is only by friendly feeling and mutual understanding that the best results can be achieved for either employer or employe. I have occasionally been amused to notice that some of the keenest critics of the trade unions, and of the working man, are exactly the people who to their own employes show "the larger heart, the kindlier hand."

Last year was so full of wages negotiations that we had time for little else. There were various points that I would have liked to pursue, but which I had to leave untouched. One of these is the question of unemployment insurance, on which the Minister of Labour has taken steps to ascertain the views of all sections of industry. You may have noticed that Sir Lynden Macassey has expressed his view that unemployment insurance might be undertaken by each industry, and all of us who know Sir Lynden, or have seen his work, put a high value on his opinion. One point that is abundantly obvious is that conditions to-day are very different from those of a few years ago. Then some people held, and the point was arguable, that every well-trained, steady and capable workman in our industry could find employment. That may or may not have been true a few years ago, but it certainly is not so now. We have thousands of good workmen longing for a job, and unable to find one; and we can sympathise with the feeling of terror that haunts many hearts in many households that the weekly income may be cut off suddenly. The question is surrounded by difficulties on all sides, and many points, new and old, will have to be considered by our Federation before we take up a position; but we may at least agree upon this, that the matter is one that demands the most careful and the most thoughtful consideration.

Looking back on the last twenty years, we can claim to have accomplished much by united effort; we can do still more in the future. I wonder if people realise some of the things this Federation has done. There are those who think they can get on very well without a central organisation. I would only ask them to examine more closely the work of our Federation, and I think they will change their minds.

We secured from the Railway Rates Commission reasonable modifications in the proposed classification for rates for railway carriage of goods. That was an important matter to the trade and one which could not have been secured without combined effort. We also had a very active share in the Conferences which preceded the reductions in postal charges, and the Federation is continuing to press for further reductions, especially for printed matter and post-cards.

It fell to me with my colleagues to see personally, on various matters affecting our interests, the Minister of Labour, the Chancellor of the Exchequer, the Postmaster-General, the President of the Board of Trade, and Education officials. It is obvious that

it is only because we can speak as representing a strong and united Federation that we have the influence which we can undoubtedly claim. The condition of business is not all we would like it to be, but it is clear to me that but for our Alliances and our Holborn organisation we should have found our trade in a very much worse position even than it is, and I hope that we shall soon be able to say that the Federation all over Great Britain (as it does in some areas) includes firms employing 95 per cent. of the workpeople. The trade unions are well organised and strong, and without our corresponding organisation we should be at a hopeless disadvantage.

My term of responsibility for the Federation is over. All I have to do now is to thank you again for your kindness to me, and to express my hope and belief that the Federation, under your guidance, Sir, will increase in usefulness not only to its members but to the whole community.

If the spirit which has been shown by our members in the last four years continues, we shall have in our Federation an organisation of which everyone of us may feel proud. We have no right to be despairing about the future. We think things are bad just now, but in the past all classes of the community have worked together. The spirit of 1914 still prevails; and although the anxieties and the worries of to-day may seem to hide it, the same eagerness, the same generosity, the same pluck and devotion which have been the nation's heritage will aid those who with courage, with sympathy, and with wisdom tackle the problems that may lie before us. (Applause.)

Sir James Owen, President of the Newspaper Society, then proposed the toast of "The Federation of Master Printers and Allied Trades of Great Britain and Ireland," and said: I must congratulate Mr. MacLehose and also the company upon the statesmanlike speech which he has delivered—one which it was worth coming a long distance to hear, but a speech, nevertheless, that those of us who have been associated with him during the past year might have expected from him; because the success which attended our struggles was due not so much to his wonderful control as to the splendid temper and the superb patience with which he conducted the negotiations, and with which he reasoned, not only with the other side, but with his own side and my side. It is fitting that I, as President of the Newspaper Society, should be asked to propose the toast of the Federation of Master Printers, because of the very close, the increasingly close, relations that exist between our two organisations. There was, up to a short time ago, a sort of feeling, a suspicion—a prejudice—that the Federation might do rather better by themselves than with the Newspaper Society. I for one combated that, and held that our interests on all essential matters were one, and seeing that we were to meet one organisation, it was for us to meet that organisation unitedly. We did so, and I think the result has proved the wisdom of that course. Although so much of the activity of the Master Printers' Federation and of the Newspaper Society has been diverted during the last few years into the channel of wage negotiation, it will be a grave error if we are led to conclude that this is the only, or even the main, object for which you are federated. As I conceive it, the prime motive of your Federation is the conservation and advancement of the art and craft of printing, and the fostering of conditions which will enable all who are engaged in the industry to receive a due reward for the capital and the labour that they put into it.

It is rather an accident of circumstances than a deliberate policy that we have been so continuously of late engaged in negotiations and struggles with

our workpeople. They made demands for wages and conditions which are inimical to the ultimate interests of the industry, and we had first to resist, and more lately to insist upon a modification of those demands and those conditions. I should like to think that in the future there may be possibility of more co-operation between the organisations of the employes and the organisations of the employers, for the common good of all. If we could secure a real stabilisation of wages and conditions; if we could eliminate that element of suspicion which is the bane in all relations between employers and employes to-day, then we might hope to make progress with schemes dealing with superannuation, unemployment, and sickness which would give to all engaged in our industry a real security.

The advantages of federation as between employer and employed are too obvious to need argument or discussion. A federation is a rallying-point; it is also—or should be—a clearing house for difficulties, and for the solution of every problem that can arise in the course of business. But the value of the Federation to the individual will be in strict ratio to the loyalty of the individual to the Federation. (Applause.) As I have ventured to say to the members of my own organisation, you may have order, or you may have chaos. You cannot have both. And, therefore, I would urge upon every individual member of the Federation of Master Printers here, and through them upon Master Printers everywhere, that the only condition of success, and the one condition of safety for each and all engaged in the industry, is that you stand together; that having elected your Council to manage your corporate affairs, you will loyally abide by and uphold the course of action on any subject which their united wisdom and experience suggest.

I believe that in your Federation, as in my Newspaper Society, this corporate spirit is growing. I believe there is an increasing confidence in the possibility of united action, an encouraging growth in a voluntary mutual discipline for the benefit of all, and it is because I am satisfied this is a symptom of health for the industry and all engaged in it, that I most cordially propose the toast to the continued and increasing success of your Federation.

Colonel Fletcher, in response, expressed the hearty thanks of the Federation for the way in which the toast had been proposed by Sir James Owen and received by the company. He would do his humble best to fill the gap in the absence of his seniors. The Federation now embraced a very great proportion of the Master Printers of Great Britain and Ireland—some 5,200 members, and a close census showed that there were only 1,500 Master Printers outside the organisation; they were mostly very small businesses, and the number of large firms outside could be counted on the fingers. He wished to say a word as to the *esprit de corps* and self-sacrifice that had been displayed during the dispute; there was no doubt that it had brought them closer together, and they were pleased to recognise the closer relationship with the Newspaper Society. They had had some hard times on the "Hard Labour Committee"; they were not yet in still waters, and it was, therefore, necessary that they should receive the most loyal support of all the members. Fortunately, it was not all hard work in connection with the Federation. Glasgow was still fresh in their memories, and the pleasurable hours there would remain a glorious episode in the lives of many of them.

Mr. Robert Wilson, President of the Scottish Alliance, then proposed the toast of "The Chairman," Mr. R. A. Austen-Leigh, President of the Federation of Master Printers. Mr. Wilson said: I am sure this Federation desires to acknowledge the

services Mr. Austen-Leigh has rendered to-day in conveying to Mr. MacLehose our appreciation of his labours during his term of office. When Mr. MacLehose decided that he did not desire to receive any material token of our esteem and appreciation, there was placed upon the shoulders of our President a very high duty, because he had to convey in words what former Presidents had received in a more tangible way, and I am sure Mr. MacLehose will acknowledge that by the warmth of his words, by the

sincerity of his tone, and by the quiet dignity of his eloquence, Mr. Austen-Leigh has given him something he will cherish for the rest of his life.

In responding, Mr. Austen-Leigh expressed the pleasure it had given him to preside over the banquet, and he acknowledged his obligation to Mr. MacLehose for continuing in office for two months after his term would naturally have come to an end.

The proceedings terminated with the singing of "Auld Lang Syne."

Wood Engraving of the '60's

AN exhibition has recently been opened at the Tate Gallery, Millbank, which is of great interest to all those who are interested in the development of book illustration. The exhibition consists of wood engravings and drawings, and, with the exception of a few historical exhibits, is confined to the period usually known as the '60's—a period which witnessed the growth and development of illustrated books and periodicals in this country.

At the present day, when the halftone block has practically eliminated the wood engraving as a method of illustration, it is indeed an education to examine the wonderful work that was done during this period antecedent to the process block.

It seems a little strange to find this exhibition at the Tate Gallery, which one expects to be confined to painting and other original works rather than to engraving, which would ordinarily be shown at the South Kensington Museum. The excuse for the departure from the usual practice is that so many noted artists have had their drawings reproduced by wood engraving that collectively they represent a notable interest in the history of British art. The exhibition has been lent by Mr. Harold Hartley, and forms only a portion of his unique collection.

Looking through the exhibition, the whole history of the development of wood engraving in this country can be traced from the earliest work of Thomas Bewick about 1770. Drawings by his pupils are shown, and belonging to the richest period of the craft there are drawings by Birket Foster, Whymper, Harvey, Charles Keene, John Leech, Millais, Tenniel, Woolf, Lawson, Small, Pinwell and Sandys, among others. Later, in the pre-Raphaelite period, we find Rossetti, Ford Madox Brown, Edward Burne-Jones, and Holman Hunt, whilst drawings by Whistler are not lacking.

The original drawings show that many of the artists were not always too careful in their work, and much was left to the skill and discretion of the engraver in the matter of details; this is amply demonstrated by a comparison of the original drawings with the engravings. The correction marks by the artists on the proofs are of interest to-day in showing the manner in which instructions for corrections were given.

The cases of illustrated books will be eagerly examined by those who have made a collection of books of this period—a not too expensive hobby.

An original wood engraving by Bewick is among the most notable historical exhibits, and a collection of wood blocks from the Dalziel Bible Gallery, together with another set of blocks with a collection of gravers, should be of considerable interest.

It has frequently been said of recent years that some of the illustrations of the '60's were misdirected from an artistic point of view, in that they were reproductions of paintings rather than book illustrations prepared as such. This criticism, of course, would apply to the magnificent work of Birket Foster, which is so much admired by all but the

ultra purists; it can, however, scarcely hold in the case of, for instance, John Leech and Gilbert, or, in another field, the fine appreciation for line which is shown in the work of Millais or of Whistler.

Mr. Hartley's preface to the catalogue forms a valuable, if short, historical note on the growth of the art and of its technical methods and of the more prominent names that were associated with it.

The use of halftone blocks has, in some ways, reacted beneficially on the printing trade, in that they have been responsible for a wonderful improvement in printing technique and the perfection of printing machinery and printing inks; but there is no doubt that the wood engraving has many qualities which are not possessed by the halftone block; the chief of these is that in a wood engraving for, say, a machinery catalogue, every line in the engraving is a part of the structure, so that, although the lines may be readily visible, they are by no means obtrusive. On the other hand, in the case of the halftone block, the dots of which the subject is composed are incidental to the drawing, and in order that they shall not be seen fine-grain screens are essential. This delicate grain necessitates the use of fine surface papers, particularly chalk-coated papers with all their attendant drawbacks; on the other hand, the comparatively coarse wood engraving gives an excellent result on any ordinary super-calendered paper, and under modern conditions can be made to print well on even antique stock.

It appears logical that, from many points of view, wood engraving might be preferred to the halftone block, not only for catalogue work, but in picture illustration as well. The only difficulty in the way of the use of wood engraving is the lack of supply of competent wood engravers; it is much to be regretted that, owing to the introduction of process engraving, the craft of the wood engraver has become practically lost—particularly in this country: and, whilst mechanical machinery engraving can be done satisfactorily, there are but a few of the old school of engravers who are capable of translating a picture or photograph into a wood engraving which shall not only depict the outline and tone values of the subject, but shall convey the texture of the subject depicted, and interpret the artist's intentions, rather than be a mere mechanical transcript.

In this country an effort is being made to revive wood engraving as a medium of book illustration, but this is limited in its scope in that it is merely confined to purely line treatment, which, after all, is only a portion of the wood engraver's art. Both in France and in Germany, and particularly in America, on the other hand, engravers are producing work at the present time of the highest possible order.

It is to be hoped that the exhibition at Millbank will arouse wide interest among artists, printers and publishers, and will eventually lead to a revival of this beautiful craft with which are associated so many famous artists of the Victorian era.

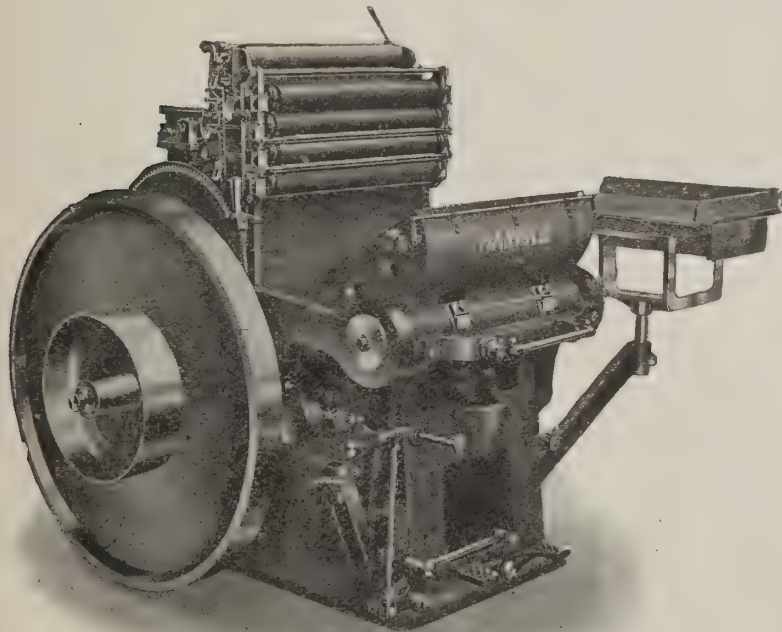
Machinery

A New Display Linotype

A NEW model of linotype arranged for the rapid composition of display matter as well as text has been put upon the market, and will be of the greatest advantage in the composition of catalogues, encyclopædias, and work requiring a variety of type faces. This model gives the printer three distinct groups of type-face combinations in roman, italic, small caps and display faces, and all the faces in each group can be mixed in one line without loss of speed. Any linotype operator familiar with the other models can handle this one without special instruction. Printers of general jobbing and display matter should see this machine.

Harrild & Sons, Ltd.

AN inspection of the show rooms of this well-known firm always confirms one's faith in the soundness of British workmanship and the beauty of design. All the newest machinery on view, from the heaviest press to the lightest numbering machine, is marked by those characteristics which are still, fortunately, a challenge to the mechanical world. The "Harrild" art platen machine, with its massive framing, is a fine piece of skilful workmanship.

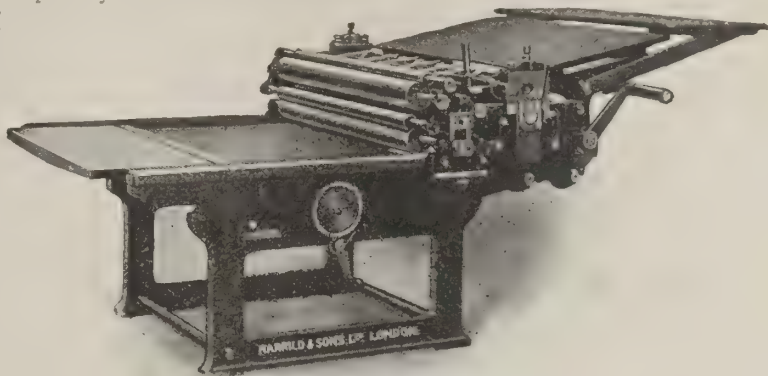


Designed for fine block and three-colour work it has every improvement the printing machine engineer can devise, and secures the highest type of job being turned out with ease and excellence. Then a new two-colour container board printing machine has special delivery and cylinder adjustments for facilitating the use of all classes of boards. It prints corrugated as well as plain boards up to 75in. by 45in. In this connection also there is on view an improved board-bending machine for dealing with all classes of card, straw, leather and wood pulp boards without cracking and breaking the material. Included in this section is a wonderfully self-contained automatic folding box gluing machine with an average running speed of 20,000 per hour, automatically fed, glued, folded and pressed.

For stereo work there are complete foundry plants, casting boxes, presses and rolling machines; some of the latter are powerful enough to go far to settle the

vexed question of the use of dry flong. Some of the plate-planing machines are models of building as well as the last word in efficiency.

The Universal proof press is an interesting and adaptable machine, making for time-saving, simplicity and effectiveness.



Of course, after a century's experience of the printer's needs a firm like Harrild's can meet the trade in almost every department, and their furniture for the composing room is unique and complete.

Printers are always welcomed at the showrooms, whether they make purchases or not, and it should be part of our trade education to pay such visits from time to time.

Francis Connolly, Ltd.

ALL who are interested in offset machines should see the new catalogue issued by this up-to-date firm. The illustrations show the many varieties of machine in elevation, and their design and construction can be easily grasped. A series of pages are given with diagrammatic illustrations of the special details. The same firm has on exhibition a new halftone large camera securing parallelism of the screen and plate.

The Lanston Monotype Corporation

THIS company is now exhibiting the latest model of the Miller automatic platen machine—the "Craftsman" unit, which prints high-class three- and four-colour work at 2,200 an hour, with perfect register.

Canadian-American Machinery Co., Ltd.

THE immediate feature of this firm is the Camco rotary continuous sheet feeder. We scarcely need to point out that the difference between the "continuous" type of feeder and the "pile" type is that on the continuous it is not necessary to stop the feeder and press to replenish the stack of paper, thus eliminating the loss of time taken up in replenishing the supply of sheets for a pile feeder with the meticulous care necessary if consistent results are to accrue. This continuity of feed on the "Camco" permits the press being run full time without stopping to renew the sheet supply. The "Camco" feeder also permits of, by the mere turning of a crank, the feeder being drawn well back, so that the layboard is instantaneously cleared for make ready, hand feeding, etc., and another point is that one man can lift the board mechanically. Further, a simple patented mechanical device for slowing down the sheet as it is delivered to the front lays ensures perfect register on colour work, even when running at a higher speed than any other feeder. It also combines a mechanical cut out for instantaneously stopping the press in case of a faulty sheet, while its peculiar construction admits of, even on short runs, early work and turn without detriment to the printed side.

"Letters that Bring Business."



NE remembers this as the title of a sometime popular manual on the art of inditing business correspondence.

That form of composition may not greatly concern the printer, whose chief business in life it is to deal discreetly with letters of a very different kind—to wit, types. Yet as with written letters, so with printed types: there are some that bring business and some that do not.

Of what avail are artistic lay-out, skilful grouping, excellent paper, perfect machining, if the type-faces used be unattractive? Such letters will not bring business. They may even drive it away—from both printer and customer.

This catastrophe cannot occur when the Printer uses Caslon Types, such as the celebrated Caslon Old-Face, or any other of the numerous handsome and highly popular Type-faces manufactured at the famous Caslon Letter Foundry: where are to be had also all supplies that a printer can need, including the Chandler & Price Platen Machines, which are being sold at the rate of 5,000 a year; and Caslons' Metals for every make of Composing Machine, and for Stereotyping—Virgin Metals which, being of the highest quality and value, give the greatest satisfaction wherever used.

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THE CAXTON MAGAZINE

ESTABLISHED 1899

A Progressive Organ of the Graphic Arts

Published on the first of every month, by the proprietors

F. W. BRIDGES, LTD.

Avenue Chambers, Southampton Row, London, W.C.

A. E. OWEN-JONES, *Editor*.

With the Caxton Magazine has been incorporated
The Master Printer.

SUBSCRIPTION RATES

12/6 per annum, including the Printers' Year Book and
Diary, post free.

London, February 1st, 1923.

IT is much to be hoped that the associated advertising clubs of the United States will be prevailed upon to hold their annual convention in London in June, 1924. An exchange of ideas on the whole matter of advertising would be most advantageous to trade generally, and to the printing and allied trades in particular. It is amazing to find how printers in America have built up tremendous business on lines and by methods which we for the most part steadfastly ignore. There is little doubt that great extension of business awaits our trade when we can persuade the general trader to explore the many advantageous avenues by which the buyer can be reached through print. The United States knows a great deal more about selling goods in vast quantities by advertising than we do, and if five hundred of these men come to this country to discuss their methods openly and freely it will be all to the good. This exchange of ideas will certainly be made if these advertising clubs do come to London, and none of these people are afraid of telling others how success is attained. The printing trade is inextricably bound up with any extension of business on these lines, and if we can do anything to bring about this convention it would certainly be to our advantage.

SIR ARTHUR DUCKHAM, who is a large employer of labour, and a man greatly trusted in the industrial world, has given his opinion that the only solution of the present industrial problem is the elimination of all trade unions and

of all employers' federations, and the substitution for them of one trades' union and one employers' federation. Underneath this revolutionary proposal there lies the theory of the solidarity of industry. Sir Arthur sees no reason for the segregation of different trades, but realises very many disadvantages of it. He would combine the unions and treat the employers' federation in the same way. Both organisations would be out for the benefit of industry as a whole, and not for the benefit of any section of industry. There is little doubt that some such solution will eventually be found. Industry will control industry, and the self-interest of each will be harnessed to a force which will work for the benefit of all. What is most debatable is the attempt to wipe out the diversity of wage rates throughout the country. It is true these are the cause of many disputes, but we very much question whether the six or eight wage rates suggested representing grades of scale would cover the whole gamut of industry with a difference perhaps between each rate of 1d. per hour. But such a feeling after unity is all to the good, and marks a distinct milestone in the journey towards industrial unity.

SIR JAMES OWEN, at the complimentary dinner given to Dr. Macle hose, said some very wise things as to the proper functions of the Master Printers' Federation which all members of the trade would do well to read, and inwardly digest. He took the proper ground that it was an accident of circumstance rather than deliberate policy which has made it necessary to devote so much time to negotiations and struggles about wages. It is, of course, important to try and secure real stabilisation of wages and conditions, but it is equally important to eliminate suspicion between employers and employees, and to devote serious attention to schemes dealing with superannuation, unemployment and sickness. The spirit of goodwill on both sides of the printing trade is present. The ability to grapple with these great problems is also present on both sides, and we trust that the opportunity which has seemed to be the only lack will now be forthcoming.

The large number of men in the printing trade at present unemployed must be a nightmare to every sympathetic man who has a touch of imagination in him. One of the most disheartening things in the realm of industry is the sight of a man leaving home in the morning willing and eager to sell the strength of his arm, the skill of his fingers, or the power of his brain, and finding no man willing or able to hire him. To trace that man back home in the evening, telling the story of his failure to his wife and children, is pitiable indeed. But the printer is no

ordinary labourer; he is a man of some education, of some fine feeling, and for him and his to see his slender resources disappearing, and to feel the icy apprehension of fear of the future possessing his heart and freezing hope into a deadly pain, is enough to stir the least sensitive of us into practical sympathy. Such men do not ask our help. They have learned to become self-reliant, but when our practice corresponds with our speech something will cer-

tainly be done to turn the latent powers for good in both organisations toward the direction which may not only go far towards solving tremendous problems for ourselves, but which might easily become a distinct guidance to other branches of industry grappling with the same tremendous problems, as eager as we are to solve them, and who would simply leap to any clear direction given by a trade like our own.

The Great Printing Case

T DE LA RUE & CO., LTD., v. WATERLOW & SONS, LTD.

IN our introduction to the report in our last issue of the hearing of this case in the King's Bench Division we made it appear that the agreement which was made between the plaintiffs and Messrs. Waterlow and Sons before the amalgamation of the latter with Messrs. Waterlow Brothers & Layton, was discovered by Mr. A. Gronow, and revealed by him to Sir William Waterlow before the amalgamation took place. Of course, this was not so, and fortunately our comment on the evidence given by Sir William shows that this was not in our mind. The agreement was not disclosed before the amalgamation, and its existence, as appears from Sir William's evidence, first came to his knowledge in December, 1921, nearly two years after the amalgamation of the companies. We are sorry our paragraph was so badly worded as to convey a wrong impression.

We think it well to give an extract from the shorthand notes of the evidence of Sir William Waterlow, which makes this matter quite clear:—

CROSS-EXAMINATION OF SIR WILLIAM WATERLOW BY

SIR LESLIE SCOTT, K.C.

Q.—Was it at a Management Committee meeting of Waterlow & Sons, Ltd., after the amalgamation with Waterlow Brothers & Layton that you first knew of the existence of this agreement?

A.—No, I do not think so. The first I knew of it, I think, was the 6th December, last year, just over a year ago. Whether it was a Managing Committee, or whether it was Mr. Edgar Waterlow told me in his office, I do not quite remember, but he told me that Waterlow's had received a letter from De La Rue's claiming certain payments. I asked him for the letter, and he said: "I have sent it round to the solicitors."

Q.—Now see if you can refresh your memory a little by this: Was it a Management Committee meeting at which Mr. Gronow, Mr. Edgar Waterlow and yourself were present: do you remember that?

A.—No; well, of course, I remember several Managing Committees when we were present, yes.

Q.—And at this one Mr. Gronow was discussing the question of commissions, and saying they were undesirable, and you agreed?

A.—I quite agree. I never have anything to do with them. I quite agree that Mr. Gronow expressed the same view, and he knew I held that view.

Q.—You remember that occasion?

A.—I do not remember that occasion.

Q.—No; do you remember an occasion when that was discussed?

A.—No, I do not. If you can give me the date I will send for the Minute Book of the Managing Committee and see if there is anything about it.

Q.—I am afraid I cannot. I do not know what the date was. Do you remember Mr. Edgar Waterlow telling you on any occasion that he had got in the safe an agreement signed by Mr. Stuart de la Rue?

A.—No. When he told me of it—I have told you the date was about the 6th December—I asked him what it meant, and I said: "Show me the agreement," and he said: "It is round with the solicitors," and it was not, I think, until two days after that that I saw it. I told Mr. Edgar what I thought of it, too, and I told him what I thought of the directors and Waterlow & Sons for letting my company amalgamate with them without the disclosure of such a document, whether it was material or not.

Q.—And did Mr. Edgar Waterlow on that occasion reply to you that he had mentioned it?

A.—No; he said he did not think it was material. I said: "Well, you could have given me and my colleagues an opportunity of considering whether a document of this sort was material."

We understand notice of appeal has been given in this case, and that it is likely to come on for hearing shortly.

Mr. F. W. Bridges' Business Jubilee

MANY very kindly congratulations reached Mr. Bridges on the occasion of his celebrating the fiftieth year of business life. One very delightful incident of the day was his entertainment of the office staff to lunch at the Holborn Restaurant. During the proceedings the toast of "The Chief" was proposed by Mr. E. A. Orchard, and heartily responded to; and Mrs. Tidmarsh (Mr. Bridges' private secretary), on behalf of the office staff, in a gracious little speech, handed to Mr. Bridges a beautiful rose bowl with the following inscription upon it:—"Presented to Mr. F. W.

Bridges by his office staff as a token of high appreciation and esteem on the occasion of the fiftieth anniversary of his entering commercial life. January 17, 1923."

Mr. Bridges, in accepting the gift, was just as appreciative of the goodwill of his staff as they were of him and his considerateness. Some of those present had been with him more than a quarter of a century, and he generously accorded to those who were associated with him in business a share in the success of the firm.

Photo Lithography

MR. R. B. FISHENDEN recently gave an address at the School of Art at Birmingham on the development of photo-lithography. The interest in the subject attracted a large and representative audience of printers in both the letterpress and lithographic sections of the trade. Mr. Fishenden said that the lecture was to be of a purely technical character, and, although the main interests of the school in which the lecture was held were attracted towards the æsthetic side of the printing craft, it would be, however, only by a full realisation of the possibilities of, and the facilities offered by, modern technical developments that the artistic side could move along rational lines and direct the technical processes into right channels.

It has recently been said that offset printing would replace letterpress work; such statements have been made in the past in their due cycles regarding most printing methods, but it usually happened that each process as it grew formed its own market. Offset printing will undoubtedly take work from the letterpress side, but that by no means infers that the days of letterpress printing are numbered.

The rapid growth of offset printing, and the wide interest which is being taken in the subject, is due primarily to the speed and cheapness of production; but the wide range of effects that can be obtained are scarcely less in importance. The use of thin metal plates on rotary offset machines gives a much greater output than is possible in flat-bed letterpress practice for a similar quality in the results, whilst the ease with which the printing surface can be produced, and the ready means of duplication are greatly in its favour, so that the comparison is not favourable to letterpress printing. To produce a rotary electrotpe for first-class letterpress periodical printing is expensive, whilst duplication entails, even for flat-bed work, the making of stereotypes or electrotypes.

With regard to the capacity of the offset process to produce first-class work in all branches of the industry, the case has been more than adequately proved, and there are a number of firms who are turning out high-grade colour work, illustrations, and type printing in monochrome. In the matter of cheapness of production, the process is being used competitively for printing telegraph forms and matchbox labels, and giving results infinitely superior to those printed by letterpress methods.

The questions of paper and ink are beyond the scope of the present lecture, but, though both play no inconsiderable part in the process, the success which is being achieved is in a large measure due to the enthusiastic co-operation of the inkmaker and the paper mills.

The old methods which the lithographer used in preparing his printing surface are being entirely superseded; although the standard methods of transferring and re-transferring used in the industry have been improved, it is still impossible to make any transfer job equal the original, and only under the best conditions can anything approaching the fineness of the original be obtained. By the use of photo-lithography, ordinary transfer processes may be done away with, so that every job on machine plate is in fact an "original." This aspect of photo-lithography is of great economic value, although it forms but a small part of this interesting subject.

The photo-litho methods that are being used for "printing down" from the negatives on to the ma-

chine plates are practically the same as those which were used when photo-lithography was first invented; and, although in the past lithographers have found some difficulty in treating the plates prepared by these means, it is interesting to know that, owing to a more complete understanding of the nature of the photographic image, long runs are frequently obtained to-day without difficulty. The above remarks refer only to line work reproduced by means of photographic line negatives.

In the reproduction of pages of type formes, the photographic negative is frequently dispensed with; proofs of the pages are taken on onion-skin paper and dusted with bronze powder to render the ink opaque, or impressions are taken upon a non-inflammable celluloid which is treated in a similar way. The positive so prepared may be printed down photographically on to machine plates and reversed as regards black and white by means of the "Vandyke" or other similar process. This method cannot be adopted in the case of existing proofs printed on both sides—such as the pages of a book—and for this work an ingenious patented process is available which has been used with considerable commercial success.

The printing of illustrations by means of halftone blocks on letterpress machines requires, in the ordinary way, the use of coated papers if the best results are required. For many years letterpress printers have been making vigorous efforts to dispense with the use of these so-called "art papers" in order to meet the increasing public distaste which its use has engendered. It has been found possible, by means of photo-lithography, to reproduce photographs and drawings by modifications of the halftone process which are remarkable for their crispness and brilliancy, and which can be printed on rotary offset machines at high speeds on bank, cartridge, or other non-coated papers. In this way almost any type of original can be reproduced, whether it be a pencil drawing, a photograph, or an etching.

With regard to colour work, the lithographic trade has been slow to use the three-colour process, which, in the form of the three-colour block, has been responsible for such great developments in letterpress work; this has been due in a large measure to the routine of the trade. The lithographic artists were skilful in preparing an ordinary chromo job, but they had no knowledge, and had no facility to learn, the way in which photographic colour selection as used in the three-colour process could be applied to their own craft. This condition of things was likely to persist so long as the old type of flat-bed machine was the only one on which first-class colour could be produced.

The perfection of modern offset machinery makes it possible to print fine-grain screen work of, say, 133 lines to the inch with ease, so that it became apparent that the process can be used without any difficulty, particularly in conjunction with methods of printing down direct on to the machine plates.

It has not yet been found practicable to print by offset colour jobs in only three printings, and the old practice of the lithographer of adding a more or less solid pink and a light blue brings the number of colours up to five; the further addition of grey may also be found advisable. The extra printings, if they are properly done, impart to the result the solidity which is ordinarily associated with lithography in place of the usual appearance of three-colour letterpress work.

Much greater progress has been made in America than in this country in photo-offset colour printing; but a few English firms are already turning out excellent results, and further developments are purely a question of understanding the methods to be employed, and of training staffs to become efficient in their use.

The printing down of a number of subjects on machine plates in accurate register involves the use of special apparatus known as "step and repeat machines," by means of some of which duplicate negatives can be made, the negative being printed down on to machine plates the necessary number of times by working to register marks. Another type of machine enables the negative itself to be printed

down on machine plates the necessary number of times in mechanical accurate register.

The large lithographic houses are installing complete equipments for photo-lithography, but it is anticipated that the smaller firms will buy their photo-lithographic plates from trade houses in the same way that letterpress printers purchase their blocks from the photo engravers. Although there are many technical difficulties to be overcome before satisfactory understanding can be arrived at between the firms who prepare the plates and the printers who print them, they are not insuperable, and the photo-engraving industry should lose no time in preparing itself to meet the large demand for this class of business which will undoubtedly arise.

Calendars

WE have received a number of 1923 calendars, some of which mark progress, and all of which are specimens of good work. Messrs.

Field, Sons & Co., Ltd., Bradford, issue a very striking piece of work both in design and colour, embodying ideas which could profitably be appropriated to poster work. Messrs. Charles Thurman & Sons, Carlisle, as usual, have chosen a historical figure for illustration—this year Kinmont Willie, a noted Border raider. The picture is a fine specimen of the work of artist and printer, and the many-coloured effect is very pleasing. Messrs. E. A. Braddick, Ltd., Gough Square, London, send a daily tear-off calendar of great utility, mounted on an embossed background. Messrs. Gilby & Hermann, Ltd., printing ink manufacturers, have a very startling piece of work—quite good and effective, however—each month's page being printed offset in colours to illustrate the ink products of the firm.

Messrs. Unwin Brothers, of the Gresham Press, publish "The Dayes of the Yeaere 1923"—a month at a view—with a very pleasing border effect on white paper; Messrs. Perry, Son & Lack, Ltd., of Dartford, issue a neat straightforward month-by-month calendar in black and red; and Mr. Tom Broad, 76 and 78, Clerkenwell Road, E.C.1, sends out a neat bit of work of a useful size, together with a pocket-card calendar with up-to-date postal information. Messrs. T. G. & J. Jubb, in addition to a daily tear-off, in bold figures, send out two sheet calendars, one with amusing illustrations of Monarchs of England, and the other on "Rumours and How They Arise." The

latter two are very delightful pieces of colour printing.

St. Clement's Press, Ltd., have a calendar with a moveable disc marking off each day, beautifully printed, with coloured illustrations of the famous offices at each top corner, and a black and white picture of the entrance hall in the centre. The Blackfriars Press, Leicester, issue a very tasteful piece of work in red and black, blocked on to a rich-coloured background, and illuminated with artistic ornament. This is one of the best calendars of the season. Slater & Palmer, Wine Office Court, E.C., show off their printing inks to great advantage in a sheet calendar in which six of their inks are represented twice in the course of the year, the different shades making a very pleasing contrast with the shade following. The Fleetway Press issue a neat month-by-month production very effectively printed, and the Pelican Press publish a sheet with a very daring border ornament.

The Rembrandt Intaglio Printing Co., Ltd., have produced a characteristic bit of work by their own process. It is a block calendar of selections of great thoughts from writers of all ages, mounted on a rich-toned Rembrandt reproduction which reflects the highest credit both on the process and those who have worked it to such fine effect in this instance. Messrs. G. & G. Ponton, engravers and photogravure printers, Glasgow and Edinburgh, send out a superb piece of colour printing—a reproduction of a gorgeous Eastern picture by Mr. James Kay, R.B.W.

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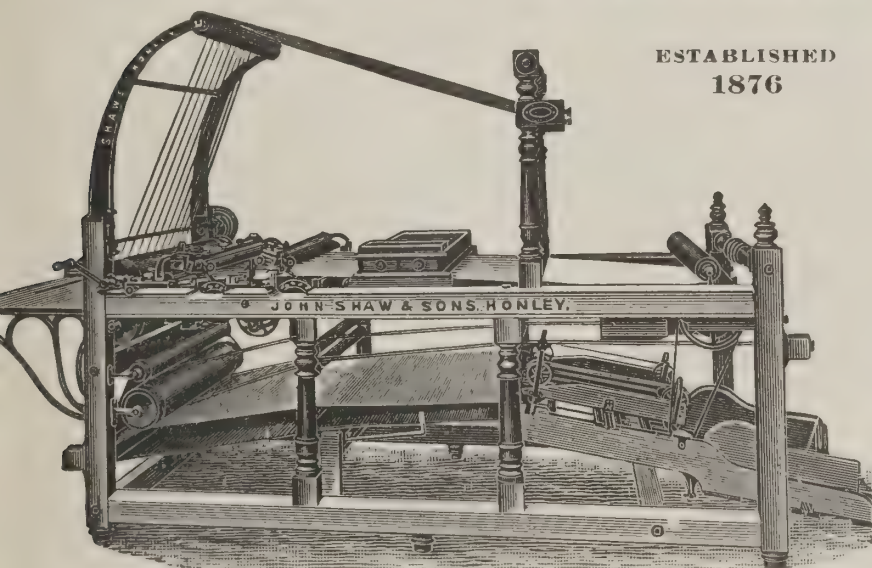
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Standardised Paper and Printing Machinery

A STEP TOWARDS ECONOMICAL PRODUCTION

AMERICAN printers' machine builders and paper makers are all greatly interested in the question of the standardisation of paper and printing machinery. Committees of each section are at work trying to work out a standard which will make for simplicity and economy of working. On the question of simplification as an aid to economy much good sense is being talked and written.

We give some recent extracts on this subject from various points of view:—

"It is a well-established fact that we are an extravagant people and our industries are not run on an economical basis. Before the war the American people did not have reason to economise because of their wealth, but now that we are in closer touch with the world trade we are obliged to meet markets which operate on a much more economical basis and we find ourselves in competition in the printing industry with Hungary, all the central European states, Germany, France and England, which are able to produce printing at about one-third the price of what we are obliged to charge for the same work in this country.

"If we desire to keep up the standard of living of the American workman and pay the high wages we must find a more economical method of producing our work.

"An instance of what standardisation will do is typified in the manufacture of type. It is but a few years ago when there were a great number of type-founders, each of whom manufactured type in many sizes and each manufacturer notching his type so that it would not line up with another manufacturer's. It was impossible to use type made by two different manufacturers for the same job as they were differently notched or marked. But standardisation has changed all this. We now have the point system, all types being made on the same system which match up so that it is possible to lay in types without the confusion or the waste which formerly occurred.

"A step toward this direction is the standardisation of paper both in quality and sizes made. The next step is to make machinery of such sizes to meet the sizes of paper. A survey of the printing industry in the state of New York shows that it is over-equipped about seventy-five per cent. Throughout the country the over-equipment runs up to as high as one hundred and fifty per cent. Much of this is due to the fact that printers often equip with special machinery to do certain jobs which, when lost, stand idle and are perhaps never again employed. The machine finally goes into junk.

If a commission were appointed to investigate this problem and standardise the sizes and kinds of machines suitable for the industry and make it

impossible for printers to buy new machinery except as it was found economically necessary, the industry would gain in strength, find itself able to produce at a less cost and therefore be able to sell to the consumer at a less price.

"Only by standardisation of all factors in the industry shall we be able to overcome and meet the competition which is constantly increasing, and as European nations find themselves competition will become more pronounced."

"Until we get the paper sizes standardised it will be impossible to seriously and intelligently consider the standardisation of machinery; and it is only by taking a firm stand towards certain sizes that we can ever hope to really standardise anything. I will give you an example that is confronting us in the printing industry to-day. For many years we have had a size of paper that was standard; that was 33 x 46, making a page size 8½ x 11½. Now, some genius has come along and increased that page by ⅜ of an inch in width; not in length, but in width. It took popular fancy and requires a larger cylinder for printing in large quantities. As a result there are a great many hundreds of thousands of dollars of web presses for large magazine printing that are back numbers to-day. They were very valuable machines a year and a half ago. They will finally and eventually be junked to make room for different sized machines; but the difference in the width of that page will be so small that ninety-nine out of every hundred readers will never know it. That is what we are up against all the time. There are millions of dollars worth of stuff thrown away and new stuff ordered; in about three or four years, or five or six years, the size will change again, and then another lot of stuff will be gone and all the rest of the stuff will be junk."

"When I came into the printing business we had no system for measuring type. We had a name for every different type size and each foundry made a size a little bit different. It is now graded according to certain definite standards, and you can buy type any place which will fit the type of any other place. Not only were the sizes different, but the heights also were different. In the last thirty years the progress has been gradual. There has not been any direct movement behind it; but there has been a general trend toward standardisation of type and paper and everything else, and it has been a sort of reform that came from within. I say there has not been any organised movement. If standardisation can be accomplished it is going to be a big thing to the printers in simplifying their work, and it is going to be a big thing to those who use the printer, because it means economy in production, and therefore less cost."

Specimens

MESSRS. JOHN SWAIN & SONS, LTD., have just completed a splendid piece of work in the form of a 250-page catalogue of electric light fixtures for the General Electric Co., Ltd. The chief point of interest to printers is that the bulk of the work has been produced by rotary gravure, and it is a very successful demonstration that commercial work of this kind can be satisfactorily and economically pro-

duced by this process. Messrs. Swain's particular interest lies in the direction of preparing cylinders for machine-gravure printing. Many printers would instal plants for machining this class of work but for the difficulty they think exists in obtaining cylinders with the work already etched and ready to put on the machine. The experience and plant of this great house, we need scarcely say, are at the disposal of all such printers.

Announcement of a

COMPETITION

:: for ::

MASTER PRINTERS.

IN our next issue (March 1) our readers will be invited to give their vote to the two advertisers in that issue who, in their opinion, have made the best and most attractive use of their advertising space.

A special voting form will be provided for this purpose, and readers whose vote is in accord with the majority, will

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IMPORTANT TO ADVERTISERS!

In view of this Competition, advertisers in our next issue are invited to give their special attention to the designing and drawing-up of their advertisements.

The Printer's Part in Advertising

By EDWARD D. BERRY, Director of Advertising, U.T.A.

FOR two hundred years following the invention of movable types, printing was looked upon as one of the fine arts, had many notable men as its devotees, and rendered an incalculable service to mankind by opening the doors of the Middle Ages and allowing spreading intelligence to send its first rays of light therein. The recognition of these things now makes an honourable past for the printing industry upon which to build a still more honourable future.

The decadence in typography of the more recent past was a sort of lethargy, which has now been thrown off, and printing is again mounting to its rightful place not only as one of the fine arts, but as a potent aid in the progress of civilisation.

The marvellous strides made in the past generation in the invention of machinery and the discovery of new methods have perfected the means of printing. Such further advance as we make along that line must necessarily be slow and of comparatively small consequence.

But there is a wider field opening to printing than it ever enjoyed before in its more glorious days of three centuries ago. It is the juncture of brains with artistic and mechanical capability. It will make printing indispensable to the welfare of mankind. Its greatest opportunity is just rising above the horizon.

Printing of some sort has always been used in the transmission of thought from one mind to another, growing in volume from the days when our half savage ancestors chiselled crude figures in stone, to the present time when practically all information is thus disseminated. Its usefulness in that way is constantly being increased and will be greater. But now there is a new use being made of it. It is the means of distributing the products of our complex industrial activity from producer or manufacturer to the consumer.

Advertising has just doffed its swaddling clothes. It is as yet so new a profession that none have succeeded in reducing it to an exact science, but that day is approaching. The time will come when so-called clever writing will be looked upon with an amused superiority. Every word and its presentation on the printed page will be carefully weighed and its influence on a reader's mind determined with some exactitude. Illustration and ornament will not be used indiscriminately to fill up white space, one of the most useful things in presenting thought.

The part the printer will play in this new advertising is an important one. Not only will presentation be included in the science of advertising when it is fully discovered and developed, but the printer himself will prepare the advertising completely.

While the printer was struggling to emerge from the darkness of his decadent period, advertising was born. Printers did not recognise that it should have been their work. Nor were they capable of adopting a new child, when they were obviously incapable of caring for the one of their own heritage. The result was that a new profession grew up. The preparation of advertising became a business in itself entirely separated from printing, and has grown to be in many ways greater than printing itself, largely through a misconception of the importance of the way that advertising was presented to possible readers.

The printer of to-day has emerged from his shell. He is beginning to understand the mechanics of the

craft. He is ready now for a still further advance. He will come into his own by reclaiming the work that should have been his in its beginning—the preparation of the advertising matter that he prints.

A sign of the times is that the leading printers everywhere are installing their own advertising service departments. This was rather forced upon them, but they are doing it, nevertheless.

The printer of the future will not solicit jobs of printing. He will work with other business men in the promotion of their businesses. He will know how products may be best sold by advertising. He will know that advertising is the best available means of distribution, considering our densely populated communities, the vast expanse of territory that a large manufacturer must cover, and the necessity for large volume of business and quick turnover of capital.

While printers have been scrambling for such jobs of printing as have existed, those of the future will create printing that will sell their customers' goods and reap the higher profits that can come only by selling creative effort in conjunction with printed sheets.

In the passing period of so-called depression, there has been an exhibition of business cowardice on the part of printers who have said that there was little business to be had. As long as the American public still retains its enormous buying power and its needs and desires are still so far from being fulfilled, it is an economic fallacy to say that there is no business to be had.

If conditions were such as prevail in Europe—depreciated currency, crippled productive machinery, and a low morale, then it might well be said that there was no business, for the people would have no buying power; but those conditions do not exist in this country. Exactly the opposite is present. However, the buying public is sceptical. It must be sold. It must be convinced that products offered are more desirable to it than the money in its pocket. There is one way to accomplish that—advertising. There is one sort of business man that should be best fitted to promote trade in this way—the printer.

The present parting of the ways, between the passing depression and the coming prosperity, is the psychological moment for the printer to step in and claim his own.

The printer of the not far distant future will be creative as well as mechanical. He will work with his customers as well as for them. He will be able to suggest methods of moving a manufacturer's goods. He will be a printer, salesman, and advertising man. The three are now arbitrarily separated. Naturally, they should be one.

When the coming day arrives when the printer is called in to consultation in the preparation of a sales campaign, then printing will have achieved its rightful place in the business world; and then, indeed, will the printer secure his rightful place as a factor in the progress of civilisation—a place to which he is entitled by virtue of his being an exponent of the art preservative of all arts.—*Typothetæ Bulletin*.

MESSRS. MACKIE & CO., LTD., of Warrington, mark 70 years of progress this year. Established in 1853, the firm has steadily grown to its present importance. To-day it is a large newspaper producing house, and does a great business in general printing and Government contract work, under the managing directorship of Mr. J. C. Coppock.

The News Office

ON and after the 10th inst. The Daily Mail will be printed and published on board the Cunard liners running between Southampton and Liverpool and New York. This Atlantic edition will be edited by experienced journalists on board ship and will contain a comprehensive survey of the day's news from all over the world. A special wireless service has been arranged. Both on the editorial and printing side there has been the keenest desire to share in this new enterprise.

THE Investors' Chronicle was the first paper to be printed on rubber latex paper. In justice to the printers (Messrs. W. Speaight & Sons) and to the paper makers it should be said that the latter was much more highly calandered than is usually the case and there was no time to experiment with the ink or other matters. The probability is that with paper less calandered and with ink more suitable, an excellent production would be forthcoming. The manufacture of paper with rubber latex is still in its experimental stages. There are great possibilities before it, but it will be sometime before it can be looked upon as a commercial success.

SEVERAL inquiries are afoot with a view to the production of certain weekly and Sunday newspapers by photo lithography. The question of speed still presents a great difficulty. A private company has been formed for the building of rotary machines to overcome this obstacle, but it will be some time before they are on the market. Meanwhile the process of preparing the plates and getting them on the machine is being considerably speeded up.

THE question of dry or wet flongs is again being discussed very freely. The men who make their own flongs and find them answer their needs are naturally slow to buy the ready-made article even though it promises to save time and trouble. But there is more in it than that. There is little doubt that dry flongs do require an enormous pressure to give good results—where that is forthcoming anything is possible. But it is asking for disappointment and trouble to employ ordinary pressure such as is used for the wet material, for the dry. And where there is a stock of the latter in hand it would be well to subject it to a good damping before use. But the machine makers will tell you at once results are dependant upon adequate pressure.

ON this question of dry flongs the following contribution by Mr. William J. Light (W. J. Light & Co., Ltd., 36, Whitefriars Street, E.C.4), who was a pioneer in the matter of British halftone stereotyping from dry flong will be found interesting:—

IN announcing the closing at the end of last year of the De Vinne Press, which is well known throughout the world for the high standard of its printing of books and general work, Mr. James W. Bothwell, said: "Under labour union rule the worker becomes a mere machine. We are no longer able to get the type of men suited to our needs. It takes years to develop craftsmen such as our work requires. There is no longer the great demand for fine printing. Production and quantity are the watchwords to-day. Business men are educated to buy altogether on price lines. The last thing that people want to pay for to-day is quality. The demand for fine printing has decreased, especially since the war. It seems to

"Until a few years ago I consistently recommended pneumatic presses for use in connection with 'Photo-tone' flong, and I have nothing to withdraw on what I said and advised at that time, but in the latter part of 1920 I discovered and obtained the selling agency of the 'Winkler' Automatic Moulding and Drying Press for wet or dry flong. I now claim that the 'Winkler' press—entirely unaided by other appliances—is the moulding machine with which it is possible to produce by stereotyping results equal to electro work, and conscientiously believe that such results can best be achieved with 'Photo-tone' flong.

"So far as I know, none of the German moulding presses have anywhere given the results now being obtained both here and on the Continent with the Swiss made 'Winkler' machines. The weight of the 'Winkler' is four tons, including motor and vacuum pump, and will produce mats. for news or magazine plates—hot or cold—in quicker time and to better advantage in every way, without the slightest damage to type, than any other appliance known to me.

"A few details regarding 'Photo-tone' stereotyping may be appreciated by some of your readers, who will, I am sure, pardon me for any seemingly elementary suggestions:—

"The flong can be used and the process carried out with any kind of stereo hot press; the better the press, the better the work. With the 'Winkler' press the flong only requires the merest damping. With hand or pneumatic presses it must be made wet.

"After placing the flong on the forme it is only necessary to add a few moulding papers and suitable felts, then the whole is placed centrally under the press platen and the requisite pressure applied.

"Where the 'Winkler' press is used, the pressure is put on and released quite automatically, and no damage can occur to type or blocks. It is true that with pneumatic presses the pressure is applied automatically, but the pressure is 'follow up' and not automatically controlled as in the 'Winkler.' With ordinary stereo hand-presses it is only necessary to screw down as far as possible, and, after half-a-minute dwell, give an extra squeeze.

"The matrix should be left under hot pressure until bone dry, when no shrinkage can occur in the casting process.

"The finest screen multicolour work is now being regularly produced by the 'Photo-tone' process, and results fully equal to plaster and electro processes are obtained without difficulty. 'Photo-tone' is an accepted abbreviation for 'simplicity and efficiency' in stereotyping.

"For newspaper work—solid, composite or illustrated formes—nineteen seconds is ample time to produce perfect mats, with Light's flong in the 'Winkler' moulding press."

have turned the energy of men with money elsewhere than in the direction of fine books." Founded in 1838 at Broadway and Pine Street by Samuel Plows, this house from the first devoted itself to the production of the finest type of printing. Theodore Low De Vinne, who came to the firm as a journeyman printer in 1865, eventually became the owner of the establishment, which was then known as Theodore L. De Vinne & Co. Amongst the work of the De Vinne Press was the printing of the Century and St. Nicholas Magazines, the publication of the Century Dictionary, the production of the Grolier Club publication, and catalogues of the George Widener collection and the Heber Bishop collection of jades.

Trade News

London Master Printers' Annual Dinner

THE annual dinner of the London Master Printers' Association has been arranged for March 6, at the Connaught Rooms.

P.M. & O.A. Dinner

It has been decided to revive the annual dinner of the Printers' Managers' and Overseers' Association, which has been in abeyance since the war.

War Memorial

SOME 200 employes and friends assembled at the printing works of Messrs. Knapp, Drewett & Sons, Ltd., Kingston-on-Thames, for the unveiling of a beautiful memorial of the men associated with the firm who made the great sacrifice in the war.

Union Amalgamation

A SCHEME for the amalgamation of the Platen Printing Machine Minders' Society and the National Society of Operative Printers is being considered by the executives of the two bodies, and after amendment and approval will be submitted to a ballot of the members.

After 75 Years

THE London Society of Compositors was founded in 1848. But there was some sort of organisation as early as 1785. A celebration of 75 years' history is being arranged at the Crystal Palace for Saturday, July 14th, and this will be followed in the autumn by a dinner.

Officers Re-elected

MR. A. CALDWELL and Mr. W. Bullett were re-elected president and secretary respectively of the Electrotypers' and Stereotypers' Managers' and Overseers' Association at the annual meeting. Mr. T. Black (Spottiswoode & Ballantyne) was unanimously elected vice-president.

A Safe Appointment

SIR WILLIAM and Mr. J. Gomer Berry have recently appointed Mr. George Eaton Hart, managing director of St. Clement's Press, their technical advisor, in connection with the whole of their printing establishments, with offices at 186, Strand. Mr. Hart will in no way relinquish his interest in, or control of, the St. Clement's Press.

Printing Crafts Guild

MR. JOHN TAYLOR lectured on the subject of "System in the Composing Room" at the Manchester College of Technology, and urged more scientific methods of extermination of unnecessary movements. He urged a universal lay of type cases, and pleaded the importance of the "lay-out," so that a distinctive style of print could be obtained.

Lloyd Memorial Home

MR. J. GOMER BERRY is to preside at the Printers' Peace Memorial dinner of the Caxton Seaside Home, Deal, at the Hotel Cecil, on Saturday, March 10th. The object of this dinner is to raise funds for the addition of a wing of 40 beds to be dedicated to the officers and men of the printing, stationery, and allied trades, who fell in the Great War.

Caxton Machinery Co.

IN the 1923 issue of the Printers' and Stationers' Year Book and Diary, on page 21, the address of the Caxton Machinery Co. is wrongly given. The mistake was entirely due to the printers, and we much regret it. The correct address is Caxton Machinery Co., 74, York Street, Glasgow.

Natsopa to Revise its Rules

It has been decided to undertake a complete revision of the rules of the National Society of Operative Printers and Assistants. The following officers of the Society are among those elected by ballot for 1923: President, Mr. G. T. Bevan; chairman, Mr. W. Tidmarsh (unopposed); branch secretary, Mr. C. Hollis (unopposed).

Cost of Living

THE Ministry of Labour Gazette states:—At January 1 the average level of retail prices of all the commodities taken into account in the statistics prepared by the Ministry of Labour (including food, rent, clothing, fuel, light, and miscellaneous items) was approximately 78 per cent. above that of July, 1914, as compared with approximately 80 per cent. at December 1, and with 92 per cent. at the beginning of 1922. The highest point reached by the figure was 176 per cent. above the pre-war level, in November, 1920.

Another Business Jubilee

TO celebrate the fiftieth anniversary of Mr. T. J. Mountain's connection with the Westminster printing business of Wightman & Co., Ltd., a concert was held at the firm's Camberwell factory recreation hut.

An enjoyable programme was carried through under the guidance of Mr. C. G. Seiling. During the course of the evening Mr. A. H. Bartlett, one of the directors, presented to Mr. T. J. Mountain a handsome cutlery cabinet subscribed to by the directors and employes. Mr. Bartlett, in the course of his remarks referred to the foundation of the business in Regency Street, Westminster, by Samuel Wightman. Mr. T. J. Mountain joined the firm in 1872, and on the death of his father, Mr. J. C. Mountain, in 1886, he assumed complete control. Since that time the business had steadily progressed. In 1898 it was turned into a limited liability company, with Mr. T. J. Mountain as managing director. In 1915 he was appointed chairman of the company. The studied thought of Mr. Mountain had evolved the profit-sharing scheme which was inaugurated in 1920.

Mr. Mountain, in reply, said that he was reminded of the presentation of an illuminated address in 1891 to mark the occasion of the firm becoming a trade union house. There were few firms in which the spirit of regard between employer and employe had been so well maintained. He spoke of the early days when the wages bill on Saturday presented a difficulty, but he was very glad to say that no man had gone away empty-handed; nowadays the firm was prosperous, and had made a name in the trade which was very gratifying—a result brought about by the co-operation of all. He was glad to see Mr. Reason present. Mr. Reason had been in the employ of the firm for 70 years, in the days before Mr. Mountain was born. He thanked the directors and employes for their generous kindness and the expression of their good wishes for the future.

Competition

AN announcement appears on page 91 of a competition, open to master printers, designed to stimulate interest in the display and lay-out of advertisements. Such a competition should prove valuable as well as interesting, and we shall await the result with pleasurable anticipation.

Suggested Fusion of the T.A. and L.S.C.

THE Executive Council of the Typographical Association, after consideration of the question of the Radius Agreement with the London Society of Compositors, have passed the following resolution:—"The Executive Council regret the repudiation of the Radius Agreement by the London Society of Compositors. Since this repudiation must necessarily require that their machinery should take the place of the Radius Agreement, the Executive Council are of opinion that the most feasible solution of the difficulty is definite and complete amalgamation with the London Society of Compositors, and they offer an invitation to a conference on this proposal."

Stationers' Company's Costing and Estimating Examinations

THE results of the Costing and Estimating examinations held at Stationers' Hall, on the 18th December, 1922, have now been issued by the examiners—Mr. W. Howard Hazell for costing, and Mr. Harold Curwen for estimating. The results are as under:—

COSTING EXAMINATION.

First Class: A. P. Pritchard (1st prize), G. A. Hughes (2nd prize), W. G. Kemp, Miss M. Rigg, F. A. Rawlinson, J. M. Banham, W. A. Darby, W. D. Ross, Miss M. M. Packer, G. D. Dumbrell, C. Evans, R. J. Nearn, E. C. Featherstone, F. C. Lethbridge, Miss M. L. Newnham, H. A. Rose, J. W. Tilley, W. F. Morris, L. A. Barker, E. A. Flindall, J. D. Papworth, Miss I. E. Fewtrell, Miss G. V. Higgins, E. A. Griffiths, L. G. White, F. E. Godfrey.

Second Class: W. R. J. Fitch, M. J. Walsh, W. G. Eldridge, S. J. Collins, Miss G. M. Parkin, D. T. Lett, H. W. Brookes, W. A. Embleton, F. W. Goldsmith, T. Lowe, S. W. P. Hyem, J. B. Affleck, F. J. Stowell, Miss N. Honeyball, W. T. Priddle, Miss M. A. Edwards.

ESTIMATING EXAMINATION.

First Class: E. R. Stockley (1st prize), R. G. Allen and J. D. Dalgleish (tied for 2nd prize), D. T. Williams, A. J. Pennell, H. P. Willings, H. Gray, F. Kendell.

Second Class: F. Ratcliffe, H. E. Hodgson, D. T. Jones, E. S. Wilkins, A. Biffen, W. G. Firkin, W. D. Brown, P. McComish.

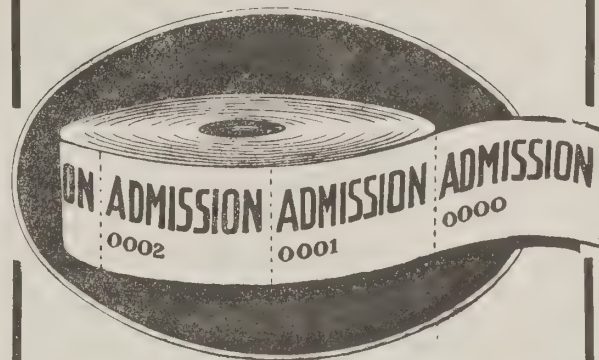
MR. J. A. STEMBRIDGE, of Leeds, has recently been elected to the Council of the Leeds Chamber of Commerce. Mr. Stembridge is Vice-President of the Leeds and District Master Printers' Association, and was elected by that body to represent the interests of the Printing and Stationery Group of Trades on the Council of the Leeds Chamber of Commerce.

NOMINATIONS have been made for the officials of the Leeds branch of the Typographical Association for 1923, and the following have been returned unopposed: Vice-President, Mr. A. Beckwith; treasurer, Mr. J. E. Nettleton; auditor, Mr. E. W. Cluderay; news representative on the Committee, Mr. F. Blakeborough; linotype representative, Mr. J. McGrail; representative on the Executive Council, Mr. W. Bottomley. The nominees for the presidency are Mr. W. Calvert and Mr. F. Naylor.

Admission In Rolls Tickets

MILLIONS IN STOCK

Send for Price List.



20%
DISCOUNT
TO THE
TRADE

M. Harland & Son
LIMITED

Speciality Printers,

Land of Green Ginger,

HULL.

Cardiff Master Printers

THE annual meeting of the Cardiff Master Printers' Association was held on Tuesday evening, January 23, at the Electric House Cafe, and was well attended. Apologies for absence were read from Mr. Robt. J. Webber, Mr. A. E. Harrison, and Mr. Frank Murrell.

Owing to the unavoidable absence of the President (Mr. E. W. Holder) and Vice-President (Mr. W. R. Smith, who was out of town), the chair was taken by Mr. W. C. Short, and the President's report was read by Mr. I. M. Thomas as follows:—

"The year has been a very difficult one in many respects. The bad trade and the strike upset the equanimity of the Association as a whole, while the difficulties of getting uniform action in various matters complicated the work considerably; but when everything is considered, we came out very satisfactorily as regards the strike, while the bad trade taught us many lessons which I have no doubt will help us in the future, and should tend to make us combine more closely. It also taught us many lessons in the trade agreement, and showed us the many weaknesses of the system. This may lead us to a wider consideration of the matter, as it is certain that only joint action and strict adherence to the spirit as well as to the letter of the agreement will bring a solution of our difficulties and make the trade what we wish it to be; therefore, I trust that serious consideration may be given to the report to be brought forward by the Committee appointed for that purpose. There is evidence that trade is improving throughout the country, and it is up to us to take advantage of the improvement when it reaches us, and to so arrange that we may receive the fruits of our labour.

"The meetings during the past year have been fairly well attended, and our last luncheon was a very pleasant and successful function. I wish to thank the members for their courtesy on that and on all other occasions, and, if I have failed at any time to uphold the dignity of the presidential chair, I trust they may forgive, and at least credit me with having tried to 'hold the scale of justice with an equal poise, and to make every prejudice coincide with the strict line of duty,' so having the good of the whole Association at heart. The various duties outside my chairmanship have been carried out to the best of my ability; as vice-president of the Joint Industrial Council, I have regularly attended its meetings, and, although there have been many disappointments, I still believe that the future will clear away many of the difficulties. It is to be regretted that the Holiday Home had to be closed down, also that the Typographical Association has withdrawn its membership; but I believe that wiser councils will prevail in the near future, and we shall have the pleasure of the company of its representatives again. I can only promise that, if I am re-elected as one of your twelve representatives, I shall give the same attention that I have given in the past.

"The Alliance meetings have been very successful under the various presidents, and I have to congratulate Mr. Short on the very wise government of its meetings. I have attended regularly, and have done my best to put forward the wishes and desires of our Association; and, while, discussions have covered wide fields, they have been kept within due bounds, and have been most harmonious. While we are working for our local association, we must not forget that the Alliance is necessary for harmonious

working together in the interest of the trade as a whole, and is therefore an essential part of the whole organisation; hence I trust that subscriptions will be sent in promptly by our members, so that the wheels may run smoothly.

"Before closing this short report, I cannot help but express my grateful thanks to Mr. F. Verner Nicholls, our secretary. In all cases of difficulty his kindly advice has been most helpful, and his intimate touch with all matters pertaining to the trade in this district has been of considerable value to me personally, and to the Association generally. It would be a great loss to Cardiff if we were without his services, and I hope such a day is far distant. The new President will find in him a source of strength, and he will only have to ask for his assistance in matters of difficulty, when, if a solution can be found, it will be forthcoming. I have only to thank the members for the honour they did me in my election as president last year, and to express the hope that I have done some little good during the past year to warrant the confidence they reposed in me, and at the same time to promise that whatever I can do in the future, it shall be done with the utmost of my limited ability."

A vote of thanks to the retiring President, very feelingly moved by Mr. T. W. Tucker, who referred to the great interest taken and the amount of time devoted to the work by Mr. Holder, was very well received, as was also a vote of thanks to all retiring officers and committees.

Mr. Short, as Chairman of the Executive Committee, said that the Committee had under consideration schemes which were likely to have a very far-reaching influence on the trade, and by which it was hoped that considerable economies might be effected. The report was as yet incomplete, but it was hoped that the proposals would be before the members for consideration at an early date.

The following officers were elected for the ensuing year: President, Mr. F. Glossop; vice-president, Mr. A. E. Harrison; hon. treasurer, Mr. F. Glossop; hon. secretary, Mr. F. Verner Nicholls.

Mr. F. Glossop said he was prepared for a year of hard work. The printing trade was in a position to render a great service to the community by producing attractively-printed matter in a manner suitable to the class of goods or service it was introducing. He hoped that printers would rise to the occasion and 'thus help the revival of trade generally: a line of conduct which would benefit the printing trade, too.

The Executive Committee was re-elected *en bloc*.

Mr. F. Glossop and Mr. A. E. Harrison were appointed to represent Cardiff on the Alliance Executive Committee; Mr. E. W. Holder was nominated as vice-president of the Chamber of Trade, and Messrs. A. H. Carter and D. Caxton Davies as delegates. The following were appointed to form the employers' panel on the J.I.C. Committee: Messrs. Holder (vice-president), Webber, Murrell, Glossop, Tucker, Short, Davies, Kirkby, Caxton Davies, Richards, Nelmes and Pickford; and Messrs. Webber, Short, Holder, Harrison, and Glossop were elected as the Technical Instruction Committee.

It was resolved after discussion to recommend the Alliance to press the Federation for an agreed rate of wages to be paid to apprentices in the letterpress and litho departments, and that the scale of pay be as that recently suggested by the Federation Committee.

Free Offer of Enquiry Cards

OUR readers will have noticed that in this copy of THE CAXTON MAGAZINE there appears a post card inserted for their convenience when communicating with the manufacturers of any goods advertised or referred to in our journal.

Owing to Post Office restrictions, we are only permitted to enclose ONE such card in each copy—which of course is totally inadequate—and consequently we have decided to supply GRATIS and POST FREE ANY QUANTITY OF THESE ENQUIRY CARDS UP TO 100 to every regular reader who fills up and sends us the form below.

To the Proprietors THE CAXTON MAGAZINE,
Avenue Chambers, 4, Vernon Place, Southampton Row, W.C.1

*Please forward GRATIS and POST FREE.....Enquiry
Post Cards as offered above.*

Name

Address.

Quads

CURWENIANA—as gathered up in memory after delightedly listening to that fine, practical, and busy and successful craftsman, Mr. Harold Curwen, addressing a hundred or two printing students at Stationers' Hall.

"WE never learn to walk in print. We don't learn how to use the simplest elements." (He blames the supplying firms in some degree for not offering the right things; but declares that often where a wrong thing is offered it is not from any cause more blameworthy than sheer ignorance.)

"IT is not enough for the boss to know how a thing should be done. At some stage and at every stage there are compromises in a job." If there is no æsthetic judgment in the comps' room, you can't get your work on to a higher standard. Mr. Curwen instanced the circumstance of lengths of words which might forbid the execution of the precise lettering plan first proposed; there would come in the necessity of adopting the modification most sympathetic with the design and nature of the job.

I BELIEVE Eric Johnson's book on lettering is almost Mr. Curwen's bible.

YOU might say to the machine-man, "You want the grey warmer. Of what use would that be if he did not well understand what you meant?"

"I WOULD very much like to see a course of instruction in drawing" (at the Printing School).

YOU can't get a perfectly straight proof in a hand press; really well inked and even, all over.

A GOOD deal was said as to observing the proprieties of particular mediums; and as to remembering and accommodating oneself to the natural limitations of particular processes.

"THERE are litho people who've never seen a litho stone prepared, and so they demand the production of things that cannot be realised on stone."

"IN old days you would often see a myriad hand-made dots in a picture. It was fundamentally wrong. That fine hand stippling was a most soul-destroying thing. And such an indirect result had no personality in it when it was done."

"FINE work can only be achieved through a worker's really understanding what it is for."

"IT is obviously easier if a certain process exists to work with it than to work against it. It is easier. It is common sense."

"YOU can't take anyone else's opinion as to what is good or what is bad." You must study these things for yourselves and obtain your own standard and your own conviction. Then you can persuade your customer to change his instructions from an ugly to a satisfying thing. It's all wrong to say you can't persuade him. You can—if you know yourself."

AND Mr. Curwen declared that, while adopting this dangerous-seeming rule, they had been keeping busy while others had been slack.

"TRY to tackle each job in a simple straightforward way."

ONE should set about reproducing a subject "in the way it was intended to be reproduced." The way indicated by its nature.

ONLY so could there be pleasure in the job. "Stunts and snobbery" abounded in crafts. You could tell where they were ruling and where they were not through looking at the differing Monday morning faces at railway stations. Pleasure in one's work is in direct relation to the intelligence that has to go into the accomplishment of it.

MR. CURWEN averred that there was a real fire, a real craftsman zeal, in a very large percentage of the Curwen workers, due to the fact that they periodically had little exhibitions at which they saw their own work and also specimens of the work of others. Different artists who had worked for the firm were represented by their drawings. On these occasions the staff saw one day one artist's work, and another day another man's. All this made a man take a very great interest in his own business.

THE talk was refreshingly suggestive. As when he said: "If you are going to make a thing, the first thing is the making of it. The selling of it is a secondary thing." . . . "The good things we see in museums were made to use. That's why they are now in museums."

I RECOGNISED one or two type salesmen in the audience who really love their job and have studied it with most ungrudging care. They were severally entitled to self-identification when Mr. Curwen said that, while "it's a boredom to talk to a type traveller as a rule—one doesn't do it"—he yet found that "it's a joy, certainly, to talk to some of them."

"WE (at Curwen's) always correspond with the best printers we can find in each country. We send them things, and they send things to us. One of them pleased us very much with the comment on a piece of printing we sent him. 'It looks as if it had just happened.'"

"PHOTO processes," said the lecturer, "have largely caused the murdering of good paper." Paper was not to be appreciated simply according to its price. There were quite cheap papers which yet retained the due characteristics.

BASIC rightness is better than mere "finish" brightness. We think too much of "finish," and not enough of starting right with our material or in our operations.

"IT is jolly sound salesmanship to know your job."

WHY, he asked, putty over all bright brass work in order to do away with the trouble of reflected light, and then laboriously do some work on the metal plate in order to create more suggestion of light. Why not stop down and give a three hours' exposure if necessary?

I MAY say that one of the London County Council's official photographers, Mr. Lane, has been known to give about a three days' exposure to get a photographic record under difficult conditions—as in dark interiors.

LOOK after the wastes, for any suggestiveness. "I have learnt far more from the sheets under the machine or in the paper bin than from the sheets brought up from the overseers."

EACH process had its distinctive advantages. Offset printing under good conditions was marked by great transparency and luminosity; and when printing on white or light stock, you could obtain certain features like stars most delicately and sharply outlined. You could with offset have cheerful tones, too, in a catalogue cover. Ordinarily, one adopted dark papers for covers, remembering that they had to be handled a good deal, and, if dark, would not so quickly show dirty marks.

PHOTOGRAVURE certainly, Mr. Curwen thought, would not find its natural field in type matter. In giving reasons for this he rather curiously omitted to mention that a cross-line screen, having both likeness and unlikeness to that of letterpress halftone, is commonly, though not necessarily, used in machine gravure. What he did say was that in the photolitho production of type matter you first pulled the sharpest type impression, and from that made a negative. You got a print on to your polished copper cylinder. And you etched your cylinder. You had thus three opportunities for loss of fine quality.

Newspapers

SIR GEORGE TOULMIN, the newspaper proprietor, who died at Preston on January 21, has been identified with the Press for a considerable time. He was twice Chairman of the Press Association, and has also been President of the Newspaper Society. One of the most interesting episodes of his career was when he captured Bury as a Liberal candidate from the Honourable Harry Lawson, son of the proprietor of The Daily Telegraph.

ON Thursday, January 25, the President of the Stationers' Association journeyed down to the annual dinner of the Wolverhampton and District Master Printers' and Allied Trades' Association. There was a very large attendance at this exceedingly happy function, and among the principal guests were also Councillor Wykes (of Leicester) and Mr. D. R. King, respectively the President and the Secretary of the Midland Alliance.

At the business meeting preceding the dinner Mr. Barringer was requested to give a short address on trade conditions, and he naturally dealt chiefly with those subjects that were of interest to the printing as well as the stationery sections.

The company at the dinner was presided over by Mr. William Gibbons, the Chairman of the Wolverhampton Association, and the toasts were "Federation of Master Printers," proposed by Mr. Barringer and responded to by Councillor Wykes, and "The Visitors," proposed by the Chairman and responded to by Mr. Aspinall, of Walsall.

It is satisfactory to know that so large and so representative a company was assembled on this occasion, and it shows that the Wolverhampton section is keen on getting together and furthering each other's interests by mutual co-operation.

I HAVE thought that a few disconnected, even snappy, extracts or compressions of this quite informal, free, extempore talk might be an acceptable way of introducing to "Quads" readers Mr. Curwen's contentions and challenges and encouragements. Chiefly he gives us encouragements.

MACHINES are more moral than humans in one respect. When they're doing nothing, they're doing nothing. But when, for months together, boys are doing nothing, they are in danger of doing a lot that they could well leave undone. The problem of healthfully interesting the boy who has "finished his education!" but cannot get into a job to begin his industrial life, is a serious one, special to this time. Printing is the most boy-absorbing craft in the Metropolis, and notable in boy-absorption in the provinces.

THE Leeds master printers gave us a pointer when they helped Mr. Bottomley, the head of their printing school, to buy a billiard or bagatelle table or two for the youths attending the printing classes, so that they could meet in one room of the school premises at certain non-teaching times and under supervision, and have some good games, and come to associate the school building and Mr. Bottomley with various pleasures and advantages.

AGAINST the hour of the unoccupied-boy problem coming up before us with the appeal of some specific proposition, let's revolve it in our minds and consciences; and be better prepared as to how to act.

FRANK COLEBROOK.

Miscellaneous Advertisements

BOOKS ON PRINTING. Grafton & Co., Booksellers, 7-8, Coptic Street, London, W.C.1, are prepared to purchase old books on Printing, Lithography and the Allied Arts. Type Specimen Books particularly required. Send lists and prices.

PROGRESSIVE Printing Ink Makers require one London and one country representative; good connection essential. Liberal salary and commission, combined with the finest competitive products, given to man showing record.—Write in confidence to Box 538, c/o Mitchell's Advertising Agency, 1, Snow Hill, E.C.1.

TWO-FEEDER NEWS MACHINE, by Dawson, in excellent condition; now producing a provincial weekly, with rollers, etc., complete. Two NEWSPAPER FOLDING MACHINES, one a "Mentges," to fold, trim and paste, 4, 6, 8, and 12 pages. Another, by Spencer & Cook, Stalybridge, folds, trims and pastes up to 16 pages.—Further particulars on application to Box 14, c/o THE CAXTON MAGAZINE, Avenue Chambers, Southampton Row, W.C.1.

RETAIL stationers in the West and North-West Districts of London may be glad to know of a reliable cycle messenger who will deliver or collect small parcels from them. The Secretary of the Stationers' Association has asked us to recommend a young man who used to be in his service, and who has recently started a cycle delivery, and we have pleasure in giving his name as follows:—ROBERT BOWDEN, Express Parcels Service, 70, Warlock Road, Paddington, W.9.

Music Engraving and Printing^{*}

THE printing industry has so many ramifications that it is impossible to be conversant with all of them. In the case of music printing, knowledge in this country appears to have been restricted within very narrow limits, and this has not been good for British trade. The advent of the war brought into prominence the fact that a vast amount of music printing had been imported here in the form of editions of the works of composers of international fame, and even in the case of British musical compositions in very many cases, Germany engraved and printed the work.

A historical and technical treatise on the subject has been written by William Gamble, the editor of *The Process Year Book*, which should do a great deal to revive interest in this important branch of printing, more especially as the work of British music engravers and printers in the past was held in the highest esteem; at the present time, it is stated, British work has been reduced almost to vanishing point! The author was led to undertake the difficult task of preparing a book on the subject, in the hope that increased knowledge would lead to more music printing being done in this country, and it is stated that, up to the present, no book has been published in the English language dealing with the art.

The first chapter will be mainly interesting to the student of the history of music, in that it describes the growth of musical notation. The origin of music printing is of noteworthy interest to the student of the history of printing, and dates back to 1465, although the first suggestion of the use of movable type did not come into this country until 1495, when Wynken de Worde made a crude attempt in this direction. A set of punches and matrices was presented to the Oxford University Press by Bishop Fell in 1695. Most printers know of Dr. Fell's connection with the types of this press, and it seems a little strange to find the author stating that these matrices were "presented by Bishop Fell, who was evidently a patron of type foundry and printers."

Music printing from type is not practised by many firms, and only one or two of the foundries cast it at the present time. This may be readily understood on commercial grounds, as a fount of music type consists of more than 450 characters. Music printing from type is only practised for special purposes, and the work that is most greatly valued is done from engraved plates.

Music engraving apparently began in this country in 1598, but at this time it was engraved on copper plates, and the methods that are employed to-day were unknown. The present practice of engraving and punching the characters on to pewter plates was first undertaken in this country in 1710, and the methods have still not changed to any appreciable extent. The chapters in the book dealing with this

technical part of the subject are most exhaustive, and would enable any skilled engraver to undertake the work without any great difficulty. It is necessary, of course, that the engraver, or at any rate, the man who sets out the plates, should have a good knowledge of musical notation. The special points which have to be considered in order that the music shall be easy to read, and cause the minimum difficulty in turning over the page, are specially mentioned. A most complete set of illustrations of the tools and manner in which they are used, adds greatly to the value of the work. In the case of engraving on copper plates, printing was sometimes done direct; but in the case of pewter the plates are used for preparing transfers that are printed lithographically.

The chapter on the various suggested improvements in music printing, show that a large amount of ingenuity has been exercised by inventors in order to simplify the complex processes which are involved in the methods ordinarily adopted.

One of the last chapters briefly describes the special means that have been suggested to apply photo mechanical methods to music printing, and includes a description of an electric inkless printing process, subsequently patented by Mr. Friese Greene.

The author acknowledges his indebtedness to Mr. Leonard Groves, the instructor in music engraving at the Central School of Arts and Crafts in Southampton Row, and it is gratifying to know that since 1920 a successful class in music engraving has been running there.

There are many difficulties in the way of music printing in this country, and a large firm of music printers has stated that "we have a difficulty in getting engravers, and herein lies the trouble of the British employers. If the training of British lads to engrave music plates was taken up seriously, and a number of pupils was steadily turned into the trade, the other parts of the work are quite within our grasp. Get a market for engravers and there will be plenty of work for them."

The last paragraph in the book is in the form of a peroration. "If only British professors and teachers will drop their absurd preference for German-printed music, there is no reason why any more of the latter should come into this country. If German publishers want English editions, they should be compelled to have them printed here, so that British capital and labour may be usefully employed."

We congratulate the author on the completion of a difficult task, and we hope with him that his efforts will be repaid by a quick and satisfactory increase in the volume of music engraving and printing that is executed in this country.

* Music Engraving and Printing: An historical and technical treatise. By William Gamble, F.O.S., F.R.P.S. London: Sir Isaac Pitman & Sons, Ltd.; pp. 267+X. Price 21/- net.

MR. A. E. HOLMES, secretary of the Printing and Kindred Trades Federation, has given a very spirited reply to the Church Travellers' Club, London, which has been having some of its printing done in Munich. He says: "The Church Travellers' Club, in a reply to the Federation, declared that the saving on the printing was small, but the economy effected in postage was larger. They said that one reason why they had the cards posted from abroad to England was to protest against our high postal charges. At the moment, at least two thousand printers directly concerned in this class of work are affected, and ten thousand persons engaged in various branches of

printing work are out of work. Then thousands more are working on short time. Printing, such as that on these cards, forms the bulk of general commercial work, and there are plenty of hard-hit printers among Church congregations, too, who are eager to do the work. Last year the printing trade did more than any other to reduce postal rates, and when the Church Travellers' Club penalises the trade because it says it wants to protest against high postage, we feel that the statement is ungracious, to say the least. The cards may be cheap. They certainly look it!"

Complete Accountancy for Printers and Stationers

Single and Double Entry: Preparation and Rendering of Accounts: Capital and Trading Accounts: Trial Balances, Balance Sheets: Bill Transactions: Private Drawings: Bank Account and Investments: Private Ledger: Order Sheets, Work (Instruction) Dockets, Daily Time Sheets: Collection of Costs: Keeping and Taking of Stock, Plant and Materials: Maintenance and Depreciation Accounts: Analysis (and Allocation) of Establishment Charges—of Working Position—of Sales—of Labour Values—of Estimates and Actual Costs: Discounts and Commissions: and Miscellaneous Forms and Diagrams designed to furnish Pointers for securing Smoothness in Inter-departmental Working and for Future Operations based on Past Trading, with copious examples.

By FREDERICK S. BARNETT.

PART I.—SECTION I.

BEFORE entering upon the routine subject of Accountancy proper it were well to direct some attention to the general question of the inception and organisation of a business undertaking, bearing in mind the point made in our introductory article that the subsequent contributions on details are intended for the guidance of those in need of it, not for the expert of perhaps a generation's standing, or the professional accountant. In most centres of population it is an everyday occurrence to note the closing of a larger or smaller place of business, and its re-opening by a new adventurer. In most cases the first event denotes failure of hopes; the second, too often the prelude to similar disaster. It is as though, on the blinds being drawn or shutters put up, some optimistic being comes along and says, *a la* Dickens, "Hello! Here's an empty shop: let us open it and make our fortune!" There are certain branches of trade, of which stationery, newsagency, and bookselling form no inconsiderable proportion, which appeal to the class of optimists alluded to as making no demands upon experience, investigation, or even the simplest elementary knowledge. There is another class which lives upon the exploitation of these things, by the supply of "lines" of rubbish at above their market value for cash as long as the cash lasts. Follows, another vacant shop.

PLANS, FOUNDATION, AND CONSTRUCTION.

To the successful building up of a business enter the same three essentials as to the building of a house: an intelligent plan, a solid foundation of knowledge of its elements, and careful attention to the principles of construction. If either of these be lacking, there will always exist a weakness that will threaten collapse.

(1) An intelligent plan implies (a) consideration of the probable demands of the neighbourhood in which it is proposed to open up business; (b) the suitability of the premises for their various purposes, such as accessibility, space at command, and freedom from aggressive competition; (c) the economic resources in the way of power and lighting, and transit facilities inward and outward.

(2) The foundation implies an intimate knowledge alike of the qualities and values of the thousand-and-one articles that comprise the everyday stock-in-trade of a business such as the stationer's and bookseller's, and the sources of their production. The retailer, for example, may find it necessary, or at least advisable, to concentrate his wholesale account with a house which is not a manufacturing, but a distributing, one; but he should contemplate the time arriving when he will be able to go direct to the producer, and thereby save a tangible sum in discounts. This again implies *some* acquaintance with the intricacies inseparable from the relations of

wholesalers and manufacturers, for one has to tread the path of intervention with caution to avoid complications of a more or less personal character.

(3) The phrase "construction" of a business is to be construed as the fitting together of every detail of management, in such manner that one supports another throughout and contributes to its practical success. One main aim in the construction of a house is to secure ample ventilation without draughts: in a business we have to provide for freedom of departmental action without leaving room for leakages of time and money that exhaust profits. And this brings us at once to the real starting-point of our treatise: the part which Accountancy plays in the successful conduct and development of a business.

Limiting our views under the conditions already explained, and founding suggestions only as they apply to those branches of business which come legitimately under the head of printing, stationery, bookselling, and bookbinding, we will now proceed to deal with matters as they might be supposed to arise one by one during the establishment and development of such a business.

INVESTMENT IN STOCK AND PLANT.

To say that before we can sell goods, or "spoil paper" by printing on it to profit, we must first procure the goods to exchange for money and the plant with which to operate, is merely paraphrasing the celebrated cook's injunction, "First catch your hare" before considering the process of preparing it for the table. The first transaction is the provision of capital, and thus what is with too many the last thing to be thought of should be the very first to be dealt with in the system of accountancy to be adopted. This reference is to the opening of a Capital Account in the ledger. Let us suppose that it is proposed to invest £500 for the establishment of the business, and that such amount has been placed to its credit with the bank. The first account in the ledger would then read as follows:—

Dr.				CAPITAL				ACCOUNT.				Cr.			
				Fo.	£	s.	d.	923				Fo.	£	s.	d.
								Jan. 1	By Cash at						
									Lloyds				1	500	-

DIAGRAM I.

It is important to grasp and keep clearly in your mind that this account is not personal to yourself: it relates solely to the *business*. The business is a debtor to you, its proprietor, to the extent of the £500 you have advanced for its establishment, and

would appear under another heading in the same book credited to you in your personal account. It is not a universal practice, though in our opinion a wise one, to distinguish between the business and the proprietary, treating the latter throughout as having Dr. and Cr. relations with the former. Several reasons for its advisability will no doubt occur to the reader as we proceed further with our subject. Following would be the corresponding entry under the proprietor's personal account:—

Dr.				EDWARD JEPSON.				PERSONAL A/c.				Cr.			
				Fo.	£	s.	d.	1923				Fo.	£	s.	d.
								Jan. 1	By Cash	..		1	500		-
				</											

DIAGRAM 2.

The sum of £500 would also be carried to both sides of the Cash Book, first as cash received, and secondly as cash paid into bank. This will be exhibited later.

Next in sequential order would come the outlay of the capital thus shown. It would naturally be expended, under suppositions that we are dealing with, upon two classes of goods, namely, stock and plant, and these will have to be dissected on a future occasion. At present we will confine ourselves to providing for records of the actual outlay. In effect it means the opening of so many different accounts, each of which must be set out in its appropriate place. It were quite practicable to include these Dr. and Cr. accounts in the ledger proper, in common with the clients of the business, stock and plant

accounts, and anything else you might choose to crowd into it. But it is advisable to segregate; as the business grows you would have reason to regret any other course. Therefore, we will set up the

BOUGHT LEDGER.

The method of entry here is similar in all respects to that of the ordinary ledger, save that cash payments to the respective firms appear on the left or Dr. side, and goods received from them on the right or Cr. side, thus:—

Dr. J. MORGAN & SONS, 35, Nonsuch St., London, E.C.4. Cr.													
1923				Fo.	1923								
Jan. 5	To Cash	1	20	-	Jan. 1	By Goods			38	15	-		
Feb. 5	do	3	16	16									
	Discount		1	18									
		£	38	15	-				£	38	15	-	

DIAGRAM 3.

The folio references given in these three diagrams are, of course, to the cash book, with which we propose to deal in the next contribution. It will be noted that, whatever and however varied the character of the goods shown in invoice of January 1, the Bought Ledger entry of "By goods" is sufficient. Different traders have different methods of dealing with the invoices containing particulars of the goods, some preferring the use of a guard book, which to our mind is very cumbersome, though it admittedly allows of a folio reference in the ledger. The expanding indexed portfolio in such common use is a much more convenient medium for preservation, and folioing is rendered unnecessary by the get-at-ableness of the contents.

Postal Rates and Printed Matter

PERSISTENT efforts are being made to convince the Postmaster-General of the inextricable connection of good trade with unfettered postal facilities. Various sections of the trading communities have waited upon him during the past month to urge the case for a later hour for the posting of halfpenny circulars. Not only is 3.30 in the afternoon too early, but evidence is overwhelming that this kind of postal matter is often *not* dealt with at all promptly, and cases are quoted where in London printed circulars posted before 3.30 one day were not delivered in London or the suburbs until two days afterwards. It seems as though such postal matter were treated as offering opportunity for sorters to fill up their time when they had nothing else to do. The Postmaster-General has consented to consider changing the postal hour for this class of matter to 4.30, and we hope at the same time he will take steps to have it dealt with without delay when it is posted.

As we go to press a deputation of the Joint Industrial Council of the Printing and Allied Trades

are waiting upon Mr. Chamberlain to urge a further reduction in postal charges, particularly with regard to printed matter and postcards. Mr. A. E. Goodwin, who has prepared the case to be presented, informs us that the deputation will press for a return to the pre-war rates for printed matter, by which two ounces could be sent for ½d. Now only one ounce could be sent for ½d., and, before the last Post Office estimates were introduced, the rate was 1d. for only one ounce. They were grateful for that reduction, but that, unfortunately, did not affect a very large proportion of packages and catalogues which weighed over one ounce. On some of the heavier packages the increase over pre-war rates was no less than 75 per cent.

The deputation also asks that the postcard rate should be reduced from 1d. to ½d. It is true that the last reduction from 1½d. to 1d. has been of great benefit to the picture postcard trade, but the regulation as to the sending of five words of greeting for ½d. is so hedged round with conditions as to make it of little value.

ON Wednesday afternoon, January 10, the children of the workpeople of Fry's Metal Foundry were entertained to a New Year's party by the office staff. Over 40 children of all ages, as well as their parents, were present. The programmes included tea, games,

a Punch and Judy show, a ventriloquist and a distribution of toys from a Christmas Tree by Father Christmas. Mr. and Mrs. John Fry, together with other guests, were present during the afternoon, and the entertainment was a great success.

Government Contracts

PAPER, PRINTING, RULING, BINDING, ETC.

H.M. STATIONERY OFFICE.

Paper of Various Descriptions: P. Garnett & Son, Ltd., Otley; Ulverston Paper Co., Ltd., Ulverston; R. Fletcher & Son, Ltd., Stoneclough; R. Craig & Sons, Ltd., Airdrie and Caldercruix; Smith, Anderson & Co., Ltd., Leslie; J. Cropper & Co., Ltd., Kendal; Ramsbottom Paper Mill Co., Ltd., Ramsbottom; Ryburndale Paper Mills Co., Ltd., Ripponden, near Halifax; London Paper Mills Co., Ltd., Dartford; Hartlepoons Pulp and Paper Co., Ltd., West Hartlepool; Olive & Partington, Ltd., Glossop and Manchester; National Paper and Pulp Co. (1920), Ltd., High Wycombe and Bury; Olives Paper Mill Co., Ltd., Bury; Ford Paper Works, Ltd., Hylton, Sunderland; Caldwell's Paper Mill Co., Ltd., Inverkeithing; Northfleet Paper Mills, Ltd., Northfleet; Golden Valley Paper Mills, Bitton; Alex. Cowan & Sons, Ltd., Penicuik; Wm. Joynson & Son, St. Mary Cray; Hendon Paper Works Co., Ltd., Sunderland; Wiggins, Teape & A. Pirie (Sales), Ltd., Buckland, Glory, Devon Valley and Stoneywood; Hollingworth & Co., Maidstone; George Wilmot, Ltd., Shoreham; T. H. Saunders & Co., Ltd., High Wycombe; J. Dickinson & Co., Ltd., Hemel Hempstead; Darwen Paper Mill Co., Ltd., Darwen; Fourstones Paper Mills Co., Ltd., Fourstones; H. Bruce & Sons, Ltd., Currie; Thomas & Green, Ltd., Wooburn Green; Chas. Marsden & Sons, Ltd., Ramsbottom; J. Brown & Co., Ltd., Penicuik.

Printing, Ruling, Binding, etc.—Group 42 (1923)—Official List, Part I.; Oxford Prison Calendars Contract: Wyman & Sons, Ltd., Reading. Group 43 (1923)—Weekly and Quarterly Returns of Births and

Deaths: H.M.S.O. Press, London, E. Bristol Prison Calendars Contract: Clarke's Litho Co., Ltd., Bristol. Scotland—Group 37 (1923)—Departments A to N (excluding Ruling): Morrison & Gibb, Ltd., Edinburgh. 20,000 "Public Carriage Licence" Cases: A. E. Walker, Ltd., London, N. 2,000 Books, "A.B. 70"; 3,000 Books, "Register of Births"; 3,000 Books, "A.B. 122": McCorquodale & Co., Ltd., Wolverton. Bdg. 5,125 Copies "Admiralty Fleet Orders, 1922"; Bdg. 4,000 Copies West Coast of England Pilot: J. Adams, London, E.C. 5,000 Laboratory Note Books, 3,000 Books, "S. 247": J. Dickinson & Co., Ltd., Hemel Hempstead. Bdg. 450 Vols. Law Reports: Harrison & Sons, Ltd., London, W.C. 40,000 Registry Jackets: J. P. Warren, London, N. 40,000 Books, R.F. 72; 8,000,000 Telegram Forms A: H.M.S.O. Press, Harrow. 1,200 Books, D. 784a; 3,000 Books, P. 1167; 10,000 Books, P.R.F. 72; 55,000 Folders M.P. XII.; 1,000,000 Forms P. 576: W. P. Griffith & Sons, Ltd., E.C. 1,500,000 Forms, N.I. 461: Dean & Co., Ltd., Stockport. 250,000 Bookmarks, No. 434; 250,000 Bookmarks, No. 432; 250,000 Bookmarks, No. 433: Roberts & Leete, Ltd., London, S.E. 263 Copies and Blocks of each of four Plates: Lascelles & Co., Ltd., London, W.C. 10,000,000 Pink Telegram Forms, B or C: Willmott & Sons, Ltd., London, E.C. Bdg. 10,000 Copies Military Engineering, Vol. VI.: Dow & Lester, London, E.C. Bdg. 5,000 R.N. Field Service Pocket Books: Fisher Bookbinding Co., Ltd., London, S.E. Certificates of Posting Registered Packets, etc.: John Worrall, Ltd., Oldham.

Reduced Price of Blocks

THE revised schedule of minimum prices adopted by the Federation of Master Process Engravers, to which we called attention last month, is now in the hands of the trade. The operation of these prices are shown in no less than 51 places in this new schedule, and there is a very important new rule relating to the grouping of three- and four-colour work which constitutes a considerable saving in the case of postcards, book illustrations, and similar work reproduced in large quantities. This further reduction in prices ought to have the effect of retaining for this country a greater proportion of block-making orders.

Insufficient Postage

COMPLAINTS from overseas that British firms despatch correspondence bearing insufficient postage are continuously being received by the Department of Overseas Trade. As under-prepayment renders it necessary for the communication to be picked out and specially marked, mails are frequently missed; but the chief drawback is the fact that the recipient in addition to being liable to a charge double the deficient postage is necessarily left with a very unfavourable impression as to the business of the exporter. In the interests of United Kingdom export trade attention should be given to this matter.

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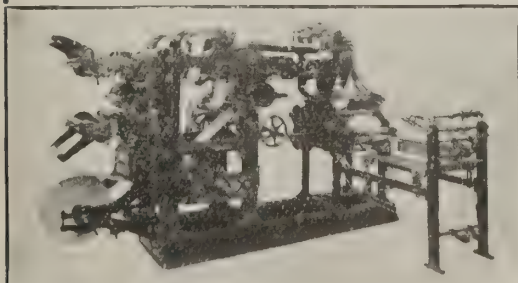
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Correspondence

The News Office

The Editor, THE CAXTON MAGAZINE.

Sir,—Might I make a suggestion for a new feature in your very valuable journal?

I have read with a great deal of interest your comments on ordinary jobbing printing which have been submitted to you, but it appears to me that it would be to the greater advantage of the craft if more interest were taken in the production of local newspapers. Although I am only a working printer myself, and am not connected with newspaper work in any way, I am sure that many of your readers will agree with me in regretting the low standard which prevails in the average local newspaper in all parts of the country. I believe that many of these papers are valuable properties as regards the advertising revenue, but would not this be increased were their general style brought more up-to-date as regards display, and more interesting features introduced into the editorial side of their production? I am sure that many of your readers would welcome some information on this important subject, and if it were possible to reproduce pages showing different styles of display and treatment of headlines, the result would be to the general advantage and uplifting of the craft.

Yours faithfully,

J. HADDERLEY.

A Technical Library for the London School of Printing.

The Editor, CAXTON MAGAZINE.

Dear Sir,—May I once again be accorded the privilege of your columns, this time to make an appeal for books on printing and kindred subjects?

At the London School of Printing it is desired to form a Technical Library of practical value, which

will have an influence on the careers of those who aspire to become efficient printer craftsmen. Rare or valuable books are not asked for, although examples of work done during the various periods which mark the evolution of printing, including specimens of work done by private presses and noted modern printers, will be welcomed as useful acquisitions of educational value. We aim at getting together a collection of books of such a nature that the embryo printer will be inspired to study the history, romance and technique of his craft.

Hitherto, when friends made us offers of books, they had to be refused, pending the obtaining of suitable accommodation in which to keep them. We are now fitted up in this respect and are quite ready to receive such gifts, which, with the characteristic generosity of those in the printing industry, will, we are sure, be forthcoming.

We have been fortunate in obtaining the support of the publishers of technical literature, and the Library will contain the latest printing journals and periodicals. These, with the contribution made by the late Institute of Printing and Kindred Trades, will form the nucleus of our library, which, it is hoped, will become a bureau of information and knowledge for the printing trades throughout the world.

Will those friends who decide to make gifts of books to this "University of British Printing" first send information as to their character. It is not our wish to have a number of duplicates (such would be found useful elsewhere).

Kindly allow me to take this opportunity of inviting those interested in technical training to visit the new School, which is now in full working order.

J. R. RIDDELL, Principal.

London School of Printing and Kindred Trades,
61, Stamford Street, S.E.1.

Staff Dinner

FOR a number of years the staff of the Printing School have met for an annual social gathering. This year the function was held at the Connaught Rooms when amongst those present were the Right Hon. Lord Riddell, President of the School; R. A. Austen-Leigh, Esq., M.A., President of the Federation of Master Printers; W. Howard Hazell, Esq., J.P., Chairman of the School and President of the London Master Printers' Association; W. J. Pincombe, J.P., L.C.C.; T. W. McAra, Esq., J.P., Secretary of the Newspaper Proprietors' Association; the Rev. A. Taylor, M.A., Vicar of St. Brides; and Messrs. E. B. Judd, W. Stevens, G. A. Eden, and J. R. Riddell, Principal of the School, who presided. A pleasant evening was spent with songs and speeches, both of which were on a very high level. The concert party was under the direction of Mr. Herbert Townsend, and speeches of an inspiring and helpful nature, lightened by many touches of humour, were delivered by Lord Riddell and Messrs. R. A. Austen-Leigh, W. Howard Hazell, W. J. Pincombe, T. W. McAra, the Rev. A. Taylor, and the Principal, all of whom reviewed the prospects of the London School of Printing and Kindred Trades from different aspects. There can be no question of the success of the school so long as the spirit manifested at this social gathering is maintained. The School is fortunate in having so many good and influential friends behind it and the work it undertakes.

MR. W. H. H. WALKER (Walker Brothers) is to preside at a Bohemian Concert of the South London Auxiliary, at Horns Assembly Rooms, Kennington Park, S.E., on March 17, in aid of the funds of the Printers' Pension Corporation.

HAVE YOU A :: STATIONERY BUSINESS?

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*All Editorial Communications should be addressed to the Editor, THE CAXTON MAGAZINE,
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Cheltenham Wide	<i>Bodoni Book Italic</i>
<i>Cheltenham Italic</i>	Bodoni
Cheltenham Oldstyle Condensed	<i>Bodoni Italic</i>
Cheltenham Medium	Bodoni Bold
<i>Chelt'ham Medium Italic</i>	<i>Bodoni Bold Italic</i>
Chelt Medium Exp'd	CARD BODONI
Cheltenham Medium Cond	CARD BODONI BOLD
Cheltenham Bold	Bodoni Bold Shaded
<i>Cheltenham Bold Italic</i>	CARD LITHO
Chelt Bold Extd	CARD LIGHT LITHO
Chelt'h'm Extrabold	Artercraft Series
Cheltenham Bold Condensed	<i>Artercraft Italic</i>
<i>Cheltenham Bold Cond Italic</i>	Artercraft Bold
Cheltenham Bold Extra Condensed	Baskerville Roman
CHELT'M BOLD EXTRA COND TITLE	<i>Baskerville Italic</i>
Cheltenham Bd. Outline	Goudy Bold Italic
Cheltenham Inline	Caslon Shaded
Chelt Inline Ex Cond	Extra Condensed Caslon
Chelt Inline Extd	Chelt. Bold Shaded
	<i>Chelt. Bd. Italic Shaded</i>
	Chelt. Extrab'd Shd.

See the previous issues of "The Caxton Magazine" for other A.T.F. Faces.

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The Threatened Revolution in Printing

DESCRIPTION OF ANOTHER TYPESETTING MACHINE

By W. B. HISLOP (Edinburgh).

ABOUT three months ago, at a meeting of the Edinburgh Master Printers' Association, when the question of technical education was under discussion, I urged the importance of practical classes in modern methods in view of the great changes in methods which we would have to face in the near future. The president promptly sent round to ask whether I would read a paper on the changes referred to. I gladly consented, as for some considerable time past I had been studying the trend of evolution in printing methods.

Recently several rather alarming articles have been published on this subject, but when starting to put these notes together I must confess it was with the conviction that, although there was ample evidence of a definite trend in the direction of the increased use of litho-offset processes, there was no fear of any revolution of catastrophic suddenness.

Within the last ten days I have gathered a great deal of fresh information, and have seen things which bring this threatened revolution a great deal nearer, though from the nature of things it is certain that sufficient time must still elapse to allow us to adapt ourselves unless we fall asleep, or shut our eyes to what is being done elsewhere.

Let us examine the position as if our bread and butter did not enter into the matter, and we had a purely academic interest in summing up the evidence in favour of the new methods.

When we print a book, for instance, we get the thoughts of the author expressed by him in words, and generally typewritten. We have first to convert the manuscript or typescript into the regular, formal, legible printer's letters, and, secondly, to print these letters in a thin layer of ink on the surface of the paper as rapidly and as regularly as possible.

The probability and rapidity of any revolution in our printing depends very largely on new developments in the methods of doing these two operations, and I shall endeavour to put before you the latest information on these points.

Let us consider the second point first—the best and quickest method of printing. In the ordinary way we shall have set up the manuscript in type, and by applying a uniform layer of ink to the face of the type, then pressing it in contact with a sheet of paper, we get the printed sheet we require. That is the way in which it has been done for centuries, and it is a very good way, too, but it has certain limitations which we are apt to forget.

If we print from ordinary type, hand- or machine-set, or from slugs, our printing surface must be flat, and must therefore have a to-and-fro or reciprocating motion in printing. The weight of the type, etc., is also considerable, and still further limits the speed with which the bed of the machine can be moved to and fro.

If we could bend our printing surface into a cylinder, we could work with a continuous rolling, rotary motion with no pause or stroke, and consequently attain a much higher speed. You are all aware that this has been accomplished long since by discarding the use of type for printing, and employing electro or stereo reproductions of the type made in a curved form and fitted to a cylinder. These curved plates are much thinner than type-height, so that there is also considerable saving in the weight to be moved.

You all know quite as much about rotary machines and their limitations as I do, and we will pass on to my next point.

When we are printing on this rotary machine, how much of the type or plate are we using? Surely it is only the "face"; the thickness of the plates is due to the purely mechanical method we employ in applying the ink.

In the case of type-matter the difference in level comes as a matter of course, but with illustrations, designs and ornaments the production of this difference in level or relief is a very expensive and elaborate process.

Now we have another method of applying ink to a printing surface which is in regular and extensive use, although it has not hitherto been much used for pure type matter, and this method does not require any difference in level between the parts which take ink and those which do not. I refer, of course, to lithography, in which the difference between those parts is not in level, but in the *nature* of the surface.

Leaving type matter aside for the moment, I would remind you of one very important point with regard to blocks of illustrations, etc., which are used with type. These blocks are produced by an application of photography, and what I wish particularly to draw your attention to is that about half the expense of these blocks is in getting the *relief*, while the initial process of producing the image on the flat surface is practically identical whether the plate is to be printed lithographically or etched into relief for use in a letterpress machine.

In the original form of lithography, when a thick, heavy slab of stone was used, the weight made it impossible to impart a rapid reciprocating motion to the bed, but the substitution of a very thin zinc plate, which could be bent round a cylinder, at one step put the advantage mechanically with the lithographer, but there are other troubles. As the printing surface is quite flat and without relief, it is necessary to bring the whole of the plate surface into printing contact with the paper, so that the pressure is very great compared with that required to bring only the type face into contact in letterpress, and even with more pressure only very smooth-surfaced papers can be used if a solid impression is to be obtained. There is also the effect of the moist plate on the paper, and on the ink in some cases.

The introduction of the rubber-offset press, in which the ink is transferred from the plate to an elastic rubber surface, and from the rubber to the paper, has completely removed the necessity for smooth paper, extreme pressure, and fears of the effect of damp on the paper, while it has given us greatly increased running speed. I am not going to discuss what the offset press can or cannot do, but would direct your attention to the specimens of fine American, German and English work on exhibition.

We are very sceptical in this country as to the speeds claimed by the makers and users of these machines, and I am fortunate in being able to give you the evidence of a friend of mine, Mr. T. J. Eamer, of the Marshall Engraving Co., London, who recently spent three months in America investigating these methods, and who has very kindly lent me a number of specimens, one of which is a sheet of four-colour work, nine on, printed at the Boston

Printing Exhibition last autumn, where Mr. Eamer got it off the press, checked the speed then, and at intervals during the hour following, and he assures me that during that hour the delivery was well over 4,200. The makers of the press (a Potter) give the exact speed as 4,320.

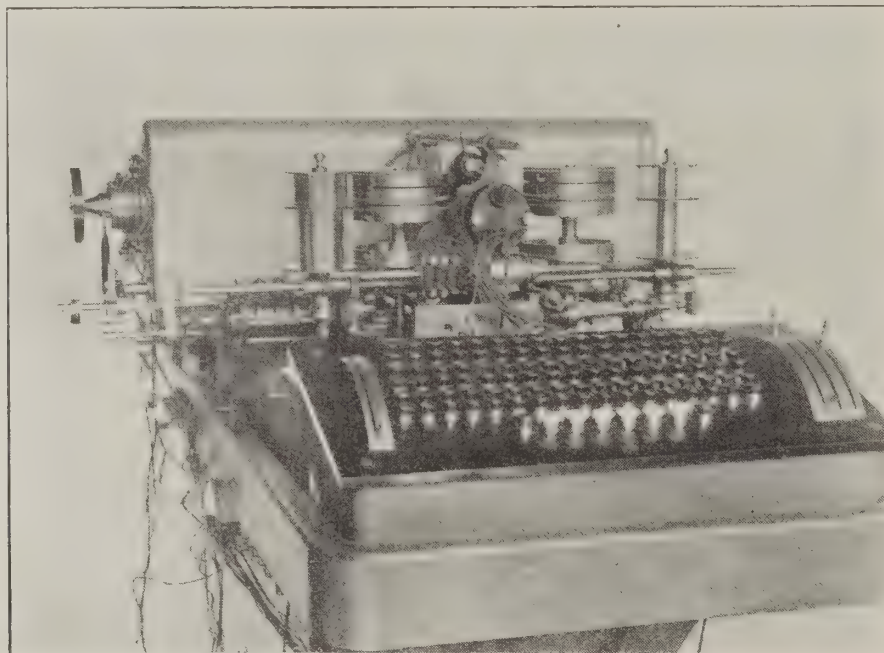
The speed for the ordinary six-colour work is reckoned as 2,250 per hour, including all stops, and the actual printing speed is over 3,000. Mr. Eamer states that in Chicago they have a one-colour machine for catalogue printing running 11,000 per hour printed on both sides of the sheet.

One thing that has hindered more rapid progress in the application of photo-process methods to litho has been the lack of certain and exact methods and machines for producing the images on the machine plate, but much progress has been made recently in this direction. There are at least three printing-down frames on sale in this country, and several of the more elaborate machines, which are on the American market, will probably be introduced here in the next few months.

Now let us turn to the other problem—the production of pages of type matter without the use of type as we know it.

We have seen that it is an ordinary process to produce images of drawings which at no stage have more than a two-dimensional measurement unless the letterpress printer makes us give them a third or depth dimension; and given a page of printed matter, there is no difficulty in reproducing it to any scale; but where we have only the author's roughly typed copy, how are we to perform the equivalent of the work of the compositor?

You are probably familiar with the articles and examples published by Mr. William Gamble in recent volumes of Penrose's Annual, but there is no definite information available as to the exact process or apparatus, and the crude results published in that book will not unduly disturb the equanimity of the compositor or his employer. It is only fair to say, however, that these results may be due to faulty construction rather than defective principle so far as we know.



KEYBOARD OF HUNTER'S TYPESETTING MACHINE.

The process most widely used in the production of the plates for colour work in the United States is the Huebner-Bleistein, which has not yet been brought to this country.

Three other machines for accurately printing-down colour subjects in register are the Bassist, the Directo-plate, and the Multiple-Offset, while in this country the Pictorial Machinery Company have a similar type of machine in course of production.

These machines are devised to produce multiple images on the machine plate from single negatives in exact register for colour work, and there is very obviously no comparison in the time and cost of producing these multiple images and the corresponding letterpress method of making so many electros, or stereotypes, and getting register for each picture.

The extreme case is the making up of plates containing very great numbers of tiny identical images spaced out with mathematical accuracy, which is done by the step-and-repeat machine so well demonstrated in this country by Mr. F. T. Corkett, of the Pictorial Machinery Company, who has recently improved the regularity of its work by the addition of a clever electrical timing device.

Next we have the rather alarming but vague description of the machine invented by that enterprising firm, Messrs. Robertson, of St. Anne's, wherein a keyboard and mechanism similar to the Linotype is used to set and justify small photographic images of the letters, and to re-distribute them after the line so composed had been projected through a lens and recorded on a photographic film. This idea is very attractive, but study of their patent specification, and closer study of the problem leads me to believe that the real value of this invention is rather over-rated.

A few months ago I got a hint that there was another machine under construction, but the same large claims were made for it as for the Robertson machine, and I was inclined to think that it was probably the same machine. When this lecture was finally arranged, I asked, without much hope, whether there was any definite information which I might have to bring before you. Much to my surprise and delight, I was told that not only would I have the opportunity to see the machine in being, but would be allowed to tell you about it.

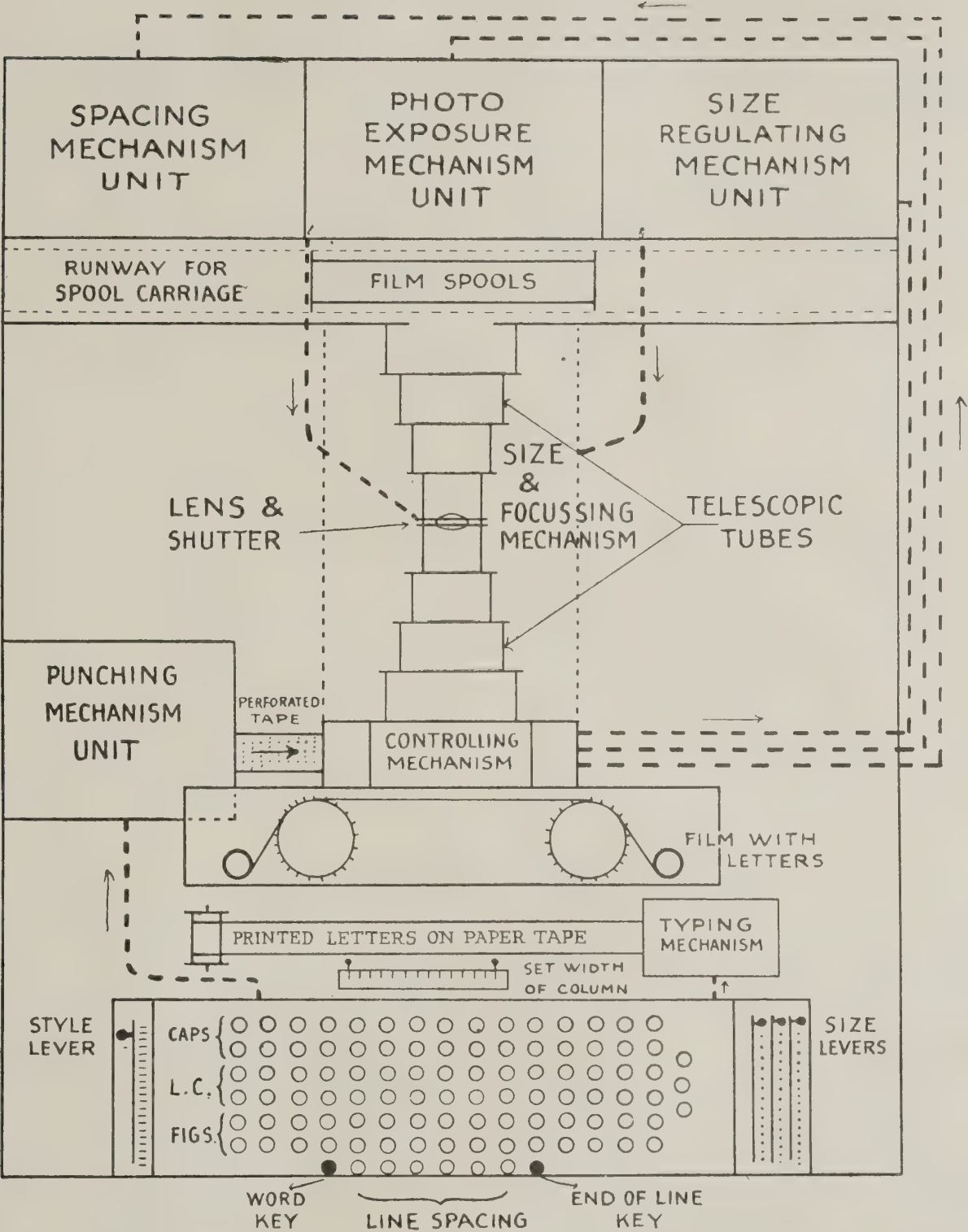


DIAGRAM OF HUNTER'S TYPESETTING MACHINE.

On January 16 I went to see it in London, somewhat sceptical, but keenly interested. I spent the whole day going into the machine, and it was fairly hard work trying to comprehend a type of mechanism like nothing at all in the printing, or indeed in any other, trade. The more I examined it, the more wonderful both the machine and its possibilities seemed.

It would be attempting an impossible task to try to explain the construction of the machine, because the combination of electrical, magnetic, and mechanical devices, which alone make the machine possible, are so unusual that there is no machine in use at present with which to compare its construction.

Let me first state clearly that I did not see this machine actually doing the work, nor did I see any work that it had done, but I did examine very carefully the operation of the various parts and the manner in which they work together so wonderfully, and I feel satisfied that the machine is on thoroughly sound lines.

The machine is about the width of a Monotype keyboard, but extends perhaps some two feet farther back. The attention which the machine will require from the operator will be to change the spool of sensitive film (which is done in exactly the same manner, by daylight, as in the popular Kodak), and to renew two spools of paper tape when they run out. These are the only operations which necessitate his rising from his seat in front of the keyboard, whence all the other working of the machine is controlled.

The keyboard carries six rows of alphabet and figure keys, the two top rows being caps., the two middle rows lower case, and the two bottom rows figures, etc. Below there is a row of six white keys which control the space between the lines, and so give the effect of "leading" in ordinary typesetting. At each end of this line of white keys is a red key, and there are several other keys for the correction of errors, rules, tabulating, and so on.

On the left of the keyboard is a lever moving in a quadrant marked in numbers up to 30, and the mere setting of this lever brings any one of 30 different styles of letter into operation.

On the right of the keyboard is a similar quadrant, but with three slots and levers, and by setting these levers to numbers, any size of any of the 30 styles, from 96 point to 6 point, in point steps, can instantly be utilised. If these two points are realised, they at once completely outdistance any method of mechanical typesetting, and I am satisfied that the second has already been achieved.

Above the keyboard is another graduated scale by which the width of line or column can be set, or instantly changed.

Assuming that the sensitive film has been inserted and the machine is ready for work, the operator sits down at the keyboard, switches on the electric current, sets the width of the column, then the style, and the size levers, and proceeds to press the keys bearing the letters in the correct order. At the end of a word he presses the left-hand red key, and when there is only room for eight more letters a bell rings, so that he can decide where to make his break, and, after pressing the key for the last letter to go in that line, he presses the right-hand red key, and gets on with the next line. Justification and all the little problems concerning the width of the various styles of letter are automatically attended to by the machine before the letters are registered in the sensitive film.

Suppose the operator has a feeling that he has pressed a wrong key, or transposed two letters, he looks at a paper tape running just above the keyboard and sees typed in block letters exactly similar

to the strips of paper pasted on our telegrams nowadays, all the letters he has just pressed, and can locate the error. He finishes the line and returns to the error, holds down the "error" key, and presses the *wrong* key again. Then he releases the "error" key and presses the correct key, and, leaving the machine to do the rest, he goes on with the next line.

Only an outline of the sequence of the automatic operations thereafter performed by the machine can be given, but I can assure you that it really does these things, does them accurately, and, perhaps most important, does them by mechanism which cannot be upset by wear.

The operation of the keyboard does three things at one time: it operates the telegraph-like instrument which prints the letters on the visible paper tape; it actuates a remarkable calculating device connected with justification, and it also operates an electrical punching mechanism which records, as perforations in another paper tape, all the data as to the particular letter, style, size, number of words, and other particulars, as well as any corrections.

The width of this tape is about one-third that of the Monotype, but the mechanism it is used to operate is electrical, not pneumatic.

The "master" or photographic matrix, if we may call it so, consists of all the letters in all the styles disposed in three rows along a celluloid film about thirty feet long, each style occupying 14 inches and consisting of transparent letters about 24-point size on an opaque background.

The film "master" is wound between two spools mounted on a platform which has a rising and falling motion to bring any of the three rows exactly into the optical axis of the photographic lens, and a small but powerful electric glow-lamp is housed in front of the film, so that the light passing through the transparent letters is sharply focussed on the sensitive film at the back of the machine.

These spools are continually tending to revolve in opposite directions, and so keep the film taut, but by means of magnetic clutches either of the spools can be instantly locked to its driving member so that the film winds up on that spool unless controlled, as it must be.

Between the two spools are two sprocketed drums containing a very simple but extremely ingenious electrical control by which their rotation can be controlled in accurate steps corresponding in the right-hand drum to the spacing between the centres of the letters on the film, and in the left-hand drum to the space between two styles. These drums, by means of the little cogs on their surfaces which engage in perforations in the film similar to cinematograph films, control the movement imparted to the film by the varying pull of the spools.

In addition to the three rows of transparent letters, the film has an upper area containing perforations which express the width of each letter or symbol on it, not as one measurement, but as two halves.

Above the little lamp housing is an electrical contact box which is operated by these perforations in the film, translating the perforations into electrical connections which actuate the spacing and the justifying mechanism. Into a similar and co-related contact box passes the perforated paper tape, and between them these two little pieces of apparatus perform something which, if we judge by results, looks very like thinking and remembering.

The method of justification is very simple, but would not ordinarily be considered as a mechanical problem. The machine takes the distance between the last letter (*i.e.*, when the right-hand red key was pressed, and the distance set as the end of the line,

or width of column), divides that distance into as many equal parts as there are words in the line, or rather as many times as the left-hand red key has been pressed, and, having added that fraction on to the normal space, as the photographing proceeds, moves the carriage carrying the sensitive film that amount whenever it comes to a space in that particular line.

The distance moved between each letter in a word is measured as the distance between the centres of the two letters, and, as we have seen, the perforations above the letters on the master-film express the width of what would be the type-body in two halves, so this mechanism, working from the centre of one letter just photographed, adds the second half of its width to the first half of the width of the next letter, and obtains the correct spacing by moving the film carriage that distance.

As the unit distance of the mechanism which moves the carriage is 1/1000th of an inch, and, like the other essential parts of the machine, is unaffected by wear, the accuracy of spacing should be at least equal to present standards, though this is a point which can only be proved by actual results, as so many factors enter into the problem.

The automatic sizing and focussing system is quite unique, and to one who knows just what is involved in really accurate sizing in the ordinary way, it was almost uncanny to set a pointer to the size desired, and see the lens and copy move rapidly to their exact mathematical positions and clamp themselves there.

All these various, and apparently highly complex, operations are controlled by electric circuits which are made and broken by the perforations in the film and the perforated paper tape, but the actual work is done by power supplied by a small electric motor beneath the machine.

The supplies required by the machine in use would be sensitive film, paper tape, and a small amount of electric current. There would be also the chemicals used in developing and fixing the negative film, ready for printing down on the machine plate.

The machine is built on the unit system, so that any unit which may give out can be replaced almost as easily as pushing home the plug connecting an electric radiator. Each unit circuit is connected with a small tell-tale lamp on the keyboard which gives warning as to which part is at fault should anything go wrong. Though this machine will be capable of doing so much more than the existing typesetting machines, it is not nearly so complex from a mechanical point of view, and, while the combination of the electrical and mechanical devices is new, and covered by a number of patents, the devices in themselves are well known and in wide use.

I am glad to be able to assure you that the machine is all-British, being entirely conceived and designed by Mr. E. Kenneth Hunter and Mr. J. R. C. August, his brother-in-law. It has no name as yet, but Messrs. Hunters, Ltd., have the sole manufacturing and selling rights for Britain, and the selling price will be £1,100.

All the patent rights for this and other countries are held by the A. H. Development Syndicate.

As to the very important question as to when we shall see in ink what the machine will do, I would quote what Mr. Hunter wrote to me on January 23: "We expect to be able to show actual work produced on the machine in the course of a few weeks, but obviously we cannot be sure because we should not show any specimens until they are perfect."

In the first part of my paper I have tried to show how offset methods have several logical advantages, and the specimens of American work afford practical evidence of what the method is capable of.

In this country we have preferred, so far, to go on using relief methods, mainly because, when we have to set type, it is easiest to print directly from it, or from casts of it, and to make illustrations to suit that method.

In the second part of the paper I have attempted to explain the latest and much the most promising attempt to dispense with actual type altogether, and must now leave you to draw your own conclusions as to whether printing is going to be greatly influenced by these two factors in the near future.

British Industries Fair

THE British Industries Fair at the White City opened on Monday, 19th February, and will close on 2nd March. As in previous years the Machinery Section is shown at Birmingham, the London exhibits being confined to furniture, pottery, printing, stationery and other goods.

The primary object of the Fair is to impress our overseas customers with the manifold services which the industries of this country can render, and these are fully illustrated in some sections. In the stationery trade the exhibits are distinctly representative. The printing trade this year does not appear to have taken full advantage of the opportunity offered for making known the quality of their work, and it is interesting to find that the few firms who are represented are more than satisfied with the business and the inquiries that have resulted from their enterprise.

The only working exhibit in the section is that of Canadian American Machinery, Ltd., who show a good range of their well-known folding machines, and also a "Camco" die press with a photogravure attachment which was turning out excellent work when we visited the stand.

The paper houses are well represented, and the stand of Messrs. John Dickinson & Co., Ltd., is

probably the most ambitious and effective in the section. Among the printers and publishers, the stands of the Oxford and the Cambridge University Presses are well arranged. Waddington's, too, make a good show of playing cards and other specialities. Harrison & Sons exhibit a wide range of coated papers of many kinds, including leatherettes which before the war were not made in this country.

The general organisation of the Fair is excellent, but the arrangement of the stands in many cases cannot be said to be satisfactory. The British Institute of Industrial Art has a good show, and it suggests itself to us that the Institute should take in hand the "architecture" of the row of stands. Kingsway would not have been impressive, as it undoubtedly is, had every building been designed without regard to the general effect, and the vista of rows of stands which are out of harmony, or merely nondescript, takes away from the value of the first impression that a visitor obtains. We might suggest, too, that some exhibitors should study more carefully the art of display as applied to their stands; a few articles well shown are much more likely to bring satisfactory results than a stand which is crowded like a stock room.

Benjamin Franklin Bi-centenary

THE STORY OF THE MASTER PRINTER

THE year 1923 marks the 200th anniversary of Benjamin Franklin's first connection with the printing business. Our fellow craftsmen in America have been proudly celebrating this, and printing journals in the United States have devoted considerable space to the story of this wonderful man. The American Printer in particular has excelled itself in a number devoted to Franklin, with scores of beautifully executed illustrations of the man and his work.

It is this anniversary number to which we are indebted for much of the comment on the character and work of Franklin which we incorporate in this article. We are sure it will be refreshing to all our readers to be reminded again of the outstanding features of the life of this remarkable man, and particularly to read the story of his life in London as a printer's apprentice.

Franklin printed and edited the best newspaper in the American colonies, was Postmaster-General, proved by kite in 1752 that lightning of the clouds was electricity, promoted literary institutions, was influential in repealing Stamp Act, one of the committee to draft the Declaration of Independence, negotiated the treaty with France, 1776, without which the Revolution could hardly have succeeded, assisted in making treaty of peace with England 1782, and took part in framing the Constitution of the United States.

PROUD TO BE A PRINTER.

But Franklin was proud to be known as a printer, and he did those things that made the printing business one to be proud of. As an apprentice and a journeyman he worked in the real spirit of craftsmanship. As a foreman he shared his knowledge with his associates and was able and efficient. As the head of his own business he was capable and respected.

He served his fellow men, his craft, the sciences, his home city and his country, giving the best that he had. Honours came to him as the years advanced, but from first to last he was proud to be known simply as B. Franklin, Printer.

Franklin was born in Boston, Mass., in 1706, the son of a soap chandler, and apprenticed in 1717 to his brother James, who conducted a printing business. When he was sixteen his brother started a newspaper called *The New England Courant*, and in February, 1723, Benjamin Franklin was announced as the publisher of this paper, while his brother was in prison for publishing what were called by the Government "scandalous libels."

NEWSPAPER PUBLISHER.

A week after James Franklin's release from his month's confinement within and without the gaol he declared in his paper that he had no desire to affront the authorities, but he followed the statement with a satire in rhyme and a parody on the council resolution condemning his newspaper that had the effect of prodding that body into action which proved his undoing. A committee was appointed to investigate the matter, and its report recommended that the General Court should forbid James Franklin to "print or publish *The New England Courant*, or any pamphlet or paper of the like nature, except it be first supervised by the Secretary of this Province" under forfeiture of bonds provided.

A conference of James Franklin's friends and supporters was held and it was considered impractical to attempt to publish the *Courant* by first submitting everything intended for its columns to the Secretary of the Council for his approval. It was accordingly decided to meet the crisis in *The Courant's* affairs by a resort to artifice.

Benjamin Franklin had been apprenticed in 1717, at the age of twelve, to serve the elder brother for a period of nine years, four of which yet remained. Benjamin had shown remarkable development. He quickly learned to set type and run the press, and he became possessed of a desire to contribute to the paper. Lacking experience in literary composition, he proceeded to teach himself to write correctly. He took pieces of acknowledged literary merit from *The Spectator* and like sources, mastered their contents, laid them aside for a time and then wrote them out in his own language. A comparison of his effort with the original enabled him to correct his faults.

The artifice resolved upon to circumvent the Government was to issue *The Courant* in the name of Benjamin Franklin. James was unwilling to surrender his claim upon four years more of his capable young brother's services, but he could not by the terms of the Government's order issue *The Courant* in the name of an indentured apprentice, for whose actions under the law he was responsible. Therefore the articles of indenture were publicly cancelled, the artifice referred to consisting in the fact that a secret indenture was immediately entered into which carried out the provisions that had just been publicly terminated.

Benjamin served his brother under the new arrangement until the following autumn. James was not an easy master. He possessed a jealous disposition and was given to fault finding and outbursts of temper. A quarrel between the two brothers resulted in Benjamin's refusal to work longer in the office of *The Courant*. He had the upper hand, knowing that James would not dare attempt to enforce the conditions of the apprenticeship agreement because to do so would mean exposure of the trick he had played upon the authorities.

James Franklin, thinking to force his brother to remain in his employ, or possibly in a spirit of revenge, called upon the other employing printers in Boston and pledged them to refuse employment to Benjamin. The latter accordingly ran away from home, proceeding to New York and later to Philadelphia.

FRANKLIN COMES TO LONDON.

While in Philadelphia Ben attracted the attention of Governor William Keith, who seemed much pleased with the young man and told him that anyone with such talent should be in business for himself. Keith persuaded him that this was quite the proper course and helped him secure passage to England for the purpose of buying equipment. He gave Ben a number of letters, and to London Franklin came.

Landed in London he got a job at Palmer's Printery, transferring later to the House of Watts. This is what he says of his life in London in his autobiography:—

"I now began to think of getting a little beforehand, and expecting better employment I left Palmer's to work at Watt's (near Lincoln's Inn

Fields) a still greater printing house. Here I continued all the rest of my stay in London. At my first admission into the printing-house I took to working at press, imagining I felt a want of the bodily exercise I had been used to in America, where press-work is mixed with the composing. I drank only water; the other workmen, near fifty in number, were great drinkers of beer. On occasion I carried up and down stairs a large forme of types in each hand, when others carried but one in both hands; they wondered to see from this and several instances, that the Water-American as they called me, was stronger than themselves who drank strong beer. We had an alehouse boy, who attended always in the house to supply the workmen. My companion at the press drank every day a pint before breakfast, a pint at breakfast with his bread and cheese, a pint between breakfast and dinner; a pint at dinner, a pint in the afternoon about 6 o'clock, and another when he had done his day's work.

LONDON PRINTERS' THIRST!

I thought it a detestable custom; but it was necessary, he supposed, to drink strong beer that he might be strong to labour. I endeavoured to convince him that the bodily strength afforded by beer, could only be in proportion to the grain or flour of the barley dissolved in the water of which it was made; that there was more flour in a pennyworth of bread, and therefore if he could eat that with a pint of water, it would give him more strength than a quart of beer. He drank on, however, and had four or five shillings to pay out of his wages every Saturday night for that vile liquor; an expense I was free from. And thus these poor devils keep themselves always under. Watts, after some weeks, desiring to have me in the composing room, I left the pressmen; a new *bien venu* for drink, (being 5s.) was demanded of me by the compositors. I thought it an imposition, as I had paid one to the pressmen; the master thought so, too, and forbade my paying it. I stood out two or three weeks, was accordingly considered as an excommunicate, and had so many little pieces of private malice practised on me, by mixing my sorts, transposing and breaking my matter, &c., &c., if ever I stepped out of the room; and all ascribed to the *chapel ghost*, which they said ever haunted those not regularly admitted; that notwithstanding the master's protection, I found myself obliged to comply and pay the money; convinced of the folly of being on ill-terms with those one is to live with continually. I was now on a fair footing with them, and soon acquired considerable influence. I proposed some reasonable alterations in their *chapel* laws, and carried them against all opposition. From my example, a great many of them left their muddling breakfast of beer, bread, and cheese, finding they could with me be supplied from a neighbouring house, with a large porringer of hot water-gruel, sprinkled with pepper, crumbled with bread, and a bit of butter in it, for the price of a pint of beer; viz., three-halfpence. This was a more comfortable as well as a cheaper breakfast, and kept their heads clearer. Those who continued sopping with their beer all day, were often, by not paying, out of credit at the alehouse, and used to make interest with me to get beer, their *light*, as they phrased it, *being out*. I watched the pay-table on Saturday night, and collected what I stood engaged for them, having to pay sometimes near thirty shillings a week on their accounts. This and my being esteemed a pretty good *riggite*, that is a jocular verbal satyrist, supported my consequence in the society. My constant attendance, (I never making a *St. Monday*) recommended me to the master; and my uncommon quickness at

composing occasioned my being put upon work of dispatch, which was generally better paid. So I went on now very agreeably."

FRANKLIN RETURNS TO AMERICA.

Upon his return to Philadelphia, October 11, 1726, Ben started a dry goods business, but every time he got a sniff of printers' ink he used to cry right out loud, so finally he surrendered and returned to work for Keimer, and while there established the first type foundry in the new land. About the same time he constructed the country's first copperplate press upon which he printed the first money produced (legitimately) in America.

In 1728, having tired of Keimer's, Ben left him and went into business with Hugh Meredith, another employe of Keimer.

A few months later the partners decided to start a newspaper to fill a long felt want, but the partnership was soon dissolved, and Franklin carried on alone.

As publisher of *The Gazette*, Ben first began to be felt as a force in the country, because he wrote what he thought, and he had ideas on nearly everything. These ideas, incidentally, were generally of an astonishing nature, and did not at all conform to the old established order. The great American public of that day which took life seriously, was kept in a continual turmoil by Ben's radical outbursts, and he never was quite forgiven for his large and robust sense of humour. With the entire plant on his hands, and heavily in debt, Ben had to work very hard to make ends meet.

ESTABLISHES THE FIRST CIRCULATING LIBRARY.

In the same year, which was 1730, he was made public printer, of Pennsylvania, and during the next year he established the first circulating library in the country. A few months later he began the publication of "*Poor Richard's Almanack*," and from the very start it was such a hit with the public that in Ben's own words, "It knocked 'em dead."

During the next few years Ben established a branch printing office in Charleston, S.C., was elected Grand Master of the Grand Lodge of Freemasons, was chosen clerk of the Pennsylvania Assembly, organised the first fire company in Philadelphia; was appointed postmaster and justice of the peace, and established another branch office in New York—all besides taking care of his regular work.

Then he settled down and began doing things and among the various little details he managed to attend to was the invention of the Franklin stove.

MANIFOLD INVENTIONS.

After that he introduced stereotyping and manifold letter copying, devised a system of shorthand, revised English spelling, made some improvements and attachments for windmills, carriages, water and clock wheels, thought out new forms of rigging for ships, invented a refrigeration process, found that ether could be used as an anæsthetic, experimented with a flying machine, constructed the first fireproof house, made the first bi-focal lens, invented the armonica, and an electric spark producing machine, and attended to some other matters of a miscellaneous nature.

Then among other things he advocated a society to prevent cruelty to animals, and an anti-slavery organisation, erected watering troughs for horses and dogs, founded a college, started an organisation of newspaper workers, established a hospital and a street cleaning department, and a paid police force, proposed a system for city lighting, and organised the first militia in Pennsylvania, and invented the lightning rod.

POLITICAL CAREER.

From this point Franklin's career became political. He was sent to England as Agent for the American Colonies, signed the Declaration of Independence, went to France as representative of the United States of America, negotiated a treaty of alliance with France, and a treaty of peace with Great Britain.

On his return home he was chosen President of the State of Pennsylvania, and was a delegate to the convention which framed the Constitution of the United States.

He died in Philadelphia in 1790, at the age of 84.

In point of all round development, Franklin stands as the foremost American. For 42 years he gave the constant efforts of his life to his country, and during all the time no taint of a selfish action can be laid to his charge.

TRIBUTE BY WOODROW WILSON.

In an introduction to Franklin's Autobiography, the ex-President of the United States of America says:—"It is not easy to leave off when once you have begun to speak of Benjamin Franklin. Half peasant, only half man of the world, and yet a statesman, philanthropist, scientist, man of letters, his broad, plain, sunny nature fertile in every part of whatsoever is fit to nourish or be serviceable to the race, his thought running always upon conduct or upon affairs or upon the forces of the physical universe, the door is hardly shut upon him before we fall to comment and comparison, praise and thoughtful assessment.

"Such a man, we say, could hardly have been born or brought up to the full light of fame anywhere but in America. He is racy of the soil and of the institutions, not of Northamptonshire nor even of Massachusetts, but of the English colonies in America. In England, we feel (can we be mistaken?), he might have been such another as his uncle Thomas, the 'ingenious' scrivener, who was 'a chief mover of all public-spirited undertakings for the county or town of Northampton and his own village,' but hardly the chief figure of a whole nation for sagacity and for all the thoughts that make for enlightenment and quiet progress. Such a carer bespeaks a country in which all things are making and to be made.

"No one can doubt that Franklin had the literary gift. All his writings attest Franklin a man gifted in no common measure with the power of expression. The firm, clear strokes define and clarify everything he touches. His sentences assemble with admirable precision, support one another without hesitation or confusion of movement; and when he is done the field clears at once, and you perfectly understand what you have seen. He can convince with excellent cogency; he can persuade with an art you shall not easily escape."

At the unveiling of the Franklin statue in Boston the Hon. R. C. Winthrop said:—"If Franklin had never been anything else than a printer, if he had rendered no services to his country or to mankind but those which may be fairly classed under this department of his career, he would still have left a

mark upon his age which could not have been mistaken or overlooked. It was as a printer that he set such an example to his fellow mechanics of all ages, of industry, temperance and frugality—of truth, sincerity and integrity. 'The industry of that Franklin,' said an eye-witness of his early habits, 'is superior to anything of the kind I ever saw; I see him still at work when I go home from the Club, and he is at work again before his neighbours are out of bed.'

"It was as a printer that he instituted those clubs for discussion and mutual improvement, which elevated the character and importance of the working classes wherever they were introduced. It was as a printer that he displayed such extraordinary mechanical ingenuity, in making for himself whatever articles he needed in his own profession. . . . It was as a printer that he set on foot the first subscription circulating library, 'the mother of all in North America.'

"It was as a printer that he did so much to improve the character of the newspaper press of the American Colonies, asserting its liberty, discouraging its licentiousness, protesting against its being employed as an instrument of scandal, defamation and detraction. . . . It was as a printer that he commenced and continued that series of delightful essays, sometimes political, sometimes historical, sometimes moral, sometimes satirical or playful, which are hardly inferior in wit and wisdom to the best papers of Johnson or of Addison, of the witty Dean of St. Patrick's, or the genial Canon of St. Paul's—and which would have secured and established the permanent literary reputation of their author had no other monument of his labours existed. It was as a printer, above all, that he prepared and published for so many years his immortal Almanac, under the name of Richard Saunders, with those inimitable proverbs, some of them only second to those of Solomon, for the entertainment and instruction of young and old, rich and poor, wise and simple. When will ever Poor Richard be forgotten? Or when will he ever be remembered without fresh admiration for the shrewd, sagacious common sense, which he poured forth with such charming good humour, and in such profusion!"

FRANKLIN FIRST AND LAST A PRINTER.

Franklin's achievements in diplomacy, in science, in invention, and in philosophy were sufficient to give him a permanent place in the world's record of great men. But he holds a place in the hearts of printers because he was a printer. He was the best printer of his time in America. His printing was better than other men's—and when he had attained great fame in other walks of life he was proud to call himself a printer. This was the opening sentence of his will, written many years after he had ceased to have anything to do with printing as a business:—

"I, Benjamin Franklin, of Philadelphia, PRINTER, late Minister Plenipotentiary from the United States of America to the Court of France, and now President of the State of Pennsylvania."

For him nothing loomed quite so big as this—that he was a printer!

Printing of County Court Documents

PRINTERS are concerned at the report that the printing of County Court documents is to be transferred from private enterprise to the State Printing Works at Harrow, without any opportunity being given to the printers to quote for the new forms that have been introduced.

A Wise Move

MESSRS. ROBERT GUY & SON, printers, of Cardiff, are doing the right thing in publishing a little house organ for themselves called "Printerdom." It is quite bright, and will serve admirably as a link of goodwill between the house and its customers, and probably secure new trade also.

Sunproof Posters

FAST-TO-LIGHT INKS

THE importance of colour applied to the printing and lithographic arts, and the influence of sun and weather upon it can scarcely be overestimated. The infinite variety of shades offered by the invention of aniline colours has been utilised to the full by our trade, and we have the most glorious results. The graphic arts have developed process after process of colour reproduction till the dazzling effects of a poster and the delicate tints of a water-colour are alike given to the public quickly and cheaply. Unfortunately many of these new colours are decidedly fugitive. The manufacturer of a colour may be satisfied that it is commercially perfect, but when the dyer dilutes his solution or the lithographer "cuts" his ink there is introduced an element of uncertainty that nullifies the best efforts of the manufacturer. In such a case the only thing to do is test the finished product to see if the colour is fast.

In general, that test has been made by exposing specimens "on the roof" or in a south window—and also several different types of artificial fading light have appeared from time to time. Unfortunately, however, these methods were slow and unreliable, and so of but limited value when considered from either a scientific or a commercial standpoint. The importance of the question stimulated the activity of many investigators and a solution of the problem was found.

The fading properties of the electric arc were explored as a possible reliable test, and after exhaustive trials the violet carbon arc was selected as possessing the maximum possible speed of operation and at the same time retaining the all-important property of similarity to sunlight in fading capacity. On this basis

THE FADE-OMETER

was invented and developed as a means of giving definite, quantitative information on the subject of fastness to light. The cordial reception it has had in the commercial and scientific laboratories of the nation clearly shows the need for such an instrument to help clear up the uncertainty that exists in the realm of colour fastness.

This wonderful invention is now on exhibition at 4, Vigo Street, London, W.1, and it will repay all who are interested in this supremely important matter to see for themselves the effects produced.

Upon looking at the violet carbon arc it is at once apparent that it does not look like sunlight, but if we examine its spectrum we are impressed by the fact that at the violet end of the spectrum we see a close reproduction of the violet end of the solar spectrum. That is the secret of the Fade-ometer's value; its rays contain the same elements as the fading rays of sunlight, and at the same time the intensity of the light in respect to the position of the specimens under test is such that tests may be made in a short space of time.

In addition the light is of absolutely constant value at all times during the life of the device. This means that a test can be reproduced at any time, or that two or more Fade-ometer users in different places can make comparative tests with the assurance that all are working on the same definite basis.

Lithographers and printers doing work that is exposed to bright light, such as posters, display

cards, labels, wrappers and cartons, are frequently called upon to guarantee their work, sometimes under penalty. In the past the slow, unreliable sun test has been the only means of checking up the fastness of the colours, but now the Fade-ometer will make a 30-day equivalent test in 40 hours. In case of a rush job this may result in securing work that would otherwise go to a competitor. Nearly every lithographer and printer is at one time or another called upon to mix inks to get a certain desired colour, but there is danger in such combinations unless the finished job can be checked; this is just what the Fade-ometer will do.

Ink manufacturers find the Fade-ometer of especial value to determine the stability of the countless shades demanded in the graphic arts. Individual inks may be fast to light, but when combined with, or printed over, one another may be decidedly fugitive. By using the Fade-ometer a quick proof can be taken and inside of forty hours a fading test equivalent to a month outdoor summer exposure can be made. The degree of fastness can then be absolutely guaranteed. "Cutting" the ink changes its properties in an uncertain manner; the Fade-ometer will quickly show if any harm has been done.

Paper mills, particularly those making the more expensive grades of paper, are using the Fade-ometer to determine quickly the effect of exposure to light of their product. As styles change, demanding new colours, these can be put on the market with entire confidence after they have been Fade-ometer tested.

There is also on exhibition at the same address the Macbeth Artificial Daylight Lamps—which are not just blue bulbs but a real scientific production of daylight by ordinary clear glass incandescent lamps the light from which is corrected by passing through a special filter so that it is modified in quality to be the same as natural daylight in its effect on colours. It has been vouched for during several years of practical everyday use by hundreds of colour experts checking against good natural daylight with thousands of colours, shades and hues in all kinds of fabrics and materials.

No attempt has been made to "standardise daylight" which varies in colour from sunlight to blue skylight. The colour filters in Macbeth lamps are graded over a similar range, so that any desired daylight equivalent can be supplied. The average demand has been met with an "overcast sky" equivalent. If the purity of the light from any lamp does not meet the desired conditions, the proper filter can be furnished without additional charge.

The practical advantages of these inventions will be readily appreciated, and we strongly recommend our readers to visit these showrooms.

Swiss Industries Fair

WE are informed that the well-known manufacturers of stereotyping and printing machinery, Messrs. Winkler, Fallert & Co., S.A., Berne, will be demonstrating all their machines in operation at the next Swiss Industries Fair, which will be held from the 14th to the 24th April next. Special travelling facilities are offered to those who purpose attending this exhibition.

Art in the Realm of Printing

A PLEA FOR A MORE DEFINITE INTERPRETATION

By R. G. FENTON.

SO ingrained is our habitual use of certain idioms and phrases that we are apt to overlook the fact that their real meanings often differ greatly from what we, at the particular moment, desire to convey. How often do we hear such figures of speech as "When my ship comes home," or "It's only a sprat to catch a mackerel." We use these phrases almost without thinking.

There is a story of a Frenchman who, when making his departure from a London termini at that time undergoing repairs, heard a porter shout "Look out!" He generously responded, when, much to his surprise, his head collided with the decorator's scaffolding. He was afterwards heard to remark that he could never understand why the Englishman said "Look out" when all the time he meant "Look in."

In a somewhat analogous sense there are a great many in our calling regularly making use of the terms "art" and "art printer" who, at the same time, do not possess any really clear understanding of the meaning of such expressions.

Ask the average working printer to define the expression, "book printer": more than likely he will be able to oblige—a "periodical and magazine printer," equally so. He may even find it possible to define that vague term, "commercial printer." But if you ask what is meant by the expression "art printer," the chances are the answer will fail to satisfy. Very probably you will be told it is supposed that he undertakes printing in colours, or that he produces fanciful, elaborate and ornamented specimens.

There are offices where the term "art" is a standing by-word, used only in the derisive sense. In other circles "art" has become the term used to describe work printed on coated stock. And in many other ways is this mystic term "art" so loosely applied as to have a more or less unintelligible meaning.

What would you think of a trader in some other line of business who habitually made use of a label for attaching to his goods the meaning of which he was not clear about in his own mind? A label of this description could hardly tend to increase his sales. Such a position seems absurd. Is it not equally so in many of the instances where members of our own craft make use of the term "art printer"?

WHAT IS ART?

In view of the general misunderstanding as to what really constitutes "art" and "art printing," it will not be out of place to attempt a definition. Too much mystery has been allowed to enshrine this subject, with the result that the average individual has been scared away from any serious attempt to unravel it.

Put very briefly, "art" may be said to include everything which we can distinguish as not being the work of nature. It is the adaptation or modification of things by our human skill to fulfil an intended purpose. It is the means we employ to accomplish some end, guided by our skill and knowledge. It can also be described as a system of rules or theories serving to direct our skill in the performance of certain actions, or attaining a certain end. It is the accomplishing or making of a something to the highest possible degree of excellence.

All those occupations which require the application of practical skill, ingenuity, or dexterity can be included under the general heading of "*the arts*." This heading can be sub-divided into two groups: First, "*the liberal or fine arts*," which include, for example, architecture, painting, poetry, music and sculpture, and are looked upon as requiring the exercise of the mind rather than that of the body; secondly, "*the useful or mechanical arts*," including the various trades and manufactures, in which manual labour plays the greater part.

Printing can thus claim to be included amongst "the arts" under both of these sub-divisions. It naturally follows that *all* printing can quite correctly be termed "art printing," providing it is well done and in accordance with the accepted principles governing the production of a good piece of work. These last usually calling for simplicity, dignity, and fitness to fulfil the intended purpose.

It is a mistaken idea to confine the term to describe only an occasional costly specimen—*all* printing worth doing should be capable of being so described. Art can quite correctly be claimed to be applied in the production of a book, the printing of a coloured illustration, a displayed brochure, a simple page of solid, or even a machine-set book (although this last would not be accepted by every enthusiast). In fact, every job in which the highest form of human skill and knowledge has been used in a creative sense comes under the heading of art.

Professor W. R. Lethaby has said: "A work of art is a well-made thing, that is all. It may be a well-made statue, or a well-made chair, or a well-made book. Art is not a special sauce applied to ordinary cooking; it is the cooking itself if it is good. Most simply and generally art may be thought of as *the well-doing of what needs doing*. . . . By art, instructed thinkers do not only mean pictures or quaint and curious things, or necessarily costly ones, certainly not luxurious ones. They mean worthy and complete workmanship by competent workmen. *Art is thoughtful workmanship*."

In view of such definition, does it seem advisable to make use of the expression "art printer"? In those circumstances, where at present used, is it the intention to imply that the concern proffers thoughtful workmanship and that alone? Very often it is to be feared that the term is utilised without any intentional implication at all, except, perhaps, to rope in all possible customers, who more often than not have but a hazy knowledge of terms printerian.

Terms which are not clearly understood, or that vary in interpretation, according to the individual, are a nuisance in any profession, and are better left alone. If, however, such phrases persist in use, then all that can be done is to endeavour to get their true meaning universally accepted. When this aim is achieved, such anomalous terms as "art paper," for instance, should automatically disappear from amongst our trade vocabulary, to the advantage of all concerned.

Change of Address

PRACTICAL MACHINES CO. (A. T. GADSBY), LTD., have removed to more commodious premises at St. George's Works, 46, Camberwell Green, S.E.5.

Bookbinding

By E. J. W. ZAEHNSDORF.

[WE are sure our readers will like to have a full report of the lecture recently delivered in connection with the Craft Series organised by the Worshipful Company of Stationers.]

I SUPPOSE we all want to be efficient in our business and do the best we can efficiently, and by that we mean that side of the organisation which enables us to give customers what they want at the right price, and in reasonable time, and to our own profit. Of course, we all make mistakes. With regard to bookbinding, it dates from very ancient times. It is a curious thing that it seems to run in families. There are several bookbinders in London to-day running into the third and fourth generation. I am the third generation of a family of bookbinders. Whether I can continue with my two small sons as bookbinders, I don't know, because they have already decided what they are to be—one is going to be an engine-driver, and the other a 'bus conductor. I do not know how old the art of bookbinding is. I have an interesting plaster model of a Babylonian tablet, made originally in clay. It was made with an outer cover which fitted over the tablet in case the original should be lost or broken, and the record destroyed. This tablet with its outer cover was a form of book. There are many specimens of these in the British Museum. We find there are many other varieties of preservation of records at later dates. The excavation at present of the Egyptian tombs arouses great interest because of the papyrus which will probably be found, amongst which will be many valuable records. Made from the papyrus plant, the paper was made to form a roll, very similar to the Hebrew roll which may be seen in the Jewish synagogues to-day, and unrolled as read. From that time we come to the Romans.

FIRST USE OF VELLUM.

The Romans appear to have used vellum. About the exact date of the introduction of vellum I do not think we are quite certain. Many scientists vary as to the date. It was very commonly used throughout Europe for book purposes well beyond the mediæval times. We use vellum to-day for purposes of scrolls of honour. There are ideas associated with the book binder of to-day which were in use many years ago. There was the Burmese system of keeping leaves together. They had strips of paper mounted between boards. The leaves were then trimmed round and written upon, so that the whole could be read without disturbing or injuring the leaves. This system dates back to 400 B.C. The Romans had another system which shows that there is nothing new under the sun—a Roman tablet, which consisted of a couple of slates with the centre scooped out and filled with black wax. With a stylus made of iron the writer would just write on the wax and record his writing. If he made a mistake he used the flattened end of the stylus to scratch it out. It was then closed up in book form, and was an early form of bookbinding. These men of ancient times were not such fools as they appeared. There is a Roman model showing two rings holding two boards together. In the original the rings were probably made of iron. These in the model are ordinary curtain rings. The only difference between our modern filing system and the Roman binding by rings is that in the modern file the rings open in the middle.

ANTIQUITY OF THE CRAFT.

Bookbinding existed long before printing did. Early specimens of bookbinding may be seen in any of the big museums of the world. There are a great number in the British Museum. These show a very interesting thing, and that is that we have really and truly, from the strict bookbinding point of view, not progressed at all. Our ancestors were faced with a certain proposition, and they solved it. If you take any old book you find the principles of bookbinding were the same even as far back as the eighth century, as we know from existing records and books we see in the British Museum. Take a book of the twelfth century. There is one on view here to-night, and beside it you will see a modern book sewn only just before we ceased work. With the exception that there are two bands on the original binding of 1300, whereas our book is only bound on single lines, they are absolutely identical with what we are doing to-day. It is the same principal, whether it be done on vellum or paper. I find I cannot do anything better than follow my predecessor of 1300 if I want to produce something to stand hard wear. With regard to the condition of our trade as a whole since that time, bookbinding seems to be the "Cinderella" of the printing and kindred trades—(hear, hear, spoken with great feeling). We are a very poor race. I have never known a wealthy bookbinder.

ROGER PAYNE, THE CELEBRATED BOOKBINDER,

died in abject poverty in 1799 in St. Martin's Lane. He was one of the most famous men of his day. He set a pace in the way of good work which we have all tried to follow. I would like to say that I am speaking to-night rather from the aspect of commercial bookbinding. I gather this meeting is more associated with the trade of to-day, so I will cut out the high-faluting ideas, and get down to rock-bottom facts. When you print a book and select the paper for the book which we are to bind, do give us a paper which we *can* bind. (Loud applause.) People judge things by the result, and the thing they look at is the bound book, and if the book is not a satisfactory one in the matter of holding it and the way it will open, do not necessarily blame the bookbinder; it might be necessary to look further back. So when you do have a book printed, think of us, please.

BOOKBINDING OF TO-DAY.

I know a bookbinder who had a book sent to him, by a printer anxious for him to see the colour work, but he had printed the thing on such a paper that when it was bent in half it broke right across. The printer had concentrated so much on the colour that the utility of the book was lost. I do not propose to go into the matter of folding, as it came into an earlier lecture. There is only the question of signatures. Printers seem to think that bookbinders read the books sent in for them to bind. That is the last thing we do. We go by the signatures, and check it section by section.

COLLATING.

Next comes the question of collating. I speak as a miscellaneous bookbinder. It is very seldom that we get books coming to us in sheets nowadays. We mostly get books which have been previously bound, and are to be re-bound probably for their sentimental value. We have to pull them to pieces to re-bind

them. When we come to collating old books, we divide them up into two principal sections—books of the earlier and books of the later period. Books of the later period have signatures in them, but the early printed books are not quite like that always. It is sometimes very difficult to collate them, and they give us a great deal of trouble to do. It sometimes means a trip to the British Museum to compare the book with the original or look up some bibliographer's work on the subject which might give us a clue. Then, instead of having signatures, there are what are called "catch words," which is picking up the last word on the previous page to the one next door. It is a cumbersome way of collating a book. I do not quite know who brought in the method of the signature. A mark used to be put on the margin of the manuscript, which was subsequently cut off by the binder. In some of the early bound manuscripts there is still some of the signature left on, where the binder left it. This method is generally attributed to Caxton, who brought it to England from the Continent.

CLEANING.

I want to deal for a moment with the question of cleaning. This is a very important part of our work, and very difficult. With us binders, every book is a problem, as no two books are really quite alike. The paper varies—it may be fresh, and it may be old, and may want something to preserve it. Every book is a problem, and one of the problems is the cleaning of old books. We have two methods—dry and wet. Obviously the dry is the best way, and for that purpose we use good-quality indiarubber, or in some cases we have to use the very best glass paper. Another method is that of chemical cleaning. I would like to take this opportunity of saying something about it. To-day in business we have to be a little bit more exact—a trifle more scientific—than our fathers. We want to be a bit of a chemist—I don't mean a qualified chemist—but we want to know to a certain extent the risk there is in cleaning books by chemical methods. Our method first of all is to clean it with indiarubber or breadcrumbs. Then we take the book leaf by leaf and proceed perhaps to wash it. When one washes a book, one should be very, very careful, and should avoid using strong chemicals. I remember some years ago we had a workman, and my father went down to the workshops, as he had suspicions that he wanted to get off early. He found the man with sheets of a book in a chemical bath. My father tested the bath by dipping his finger in the solution, and said to the man, "Why do you use solution strong like that? That book has taken sixty years or so to get into that condition; you want to get it out in six seconds." If strong chemicals are used, there is great danger of injuring the fibre of the paper. I have found soap and hot water an excellent remedy for removing dirt from books, but we sometimes have to go beyond that. I know quite a dozen different chemical formulæ for cleaning a book and taking stains out, but drastic means are usually not necessary.

SEWING.

After the book is compiled we have to flatten it out. We roll the book through rollers or press it, as the case may be—sometimes we have to beat it—before we proceed with the binding. Years ago a 7 lb. beating hammer was used, but one day someone invented the roller, which is something like a mangle. The immediate result of that was a strike, as the men imagined they would all be thrown out of work. In sewing we run up against very great problems. All sorts of people have ideas on sewing. The ques-

tion is what is the immediate object and use of the book. Books may be sewn on cord or on tape or merely just stitched together with the thread, and no tape or cord at all. It all depends on what the book is to be used for. Take the binding for libraries. What is the good of binding for forty years' duration when the paper won't stand forty issues? As commercial binders we have to produce a book which will be very attractive on the shelves of the bookseller, and produce it at a certain price. I always want my books to open very easily, and have to bear in mind what sewing I am going to do. First of all we have what we call the "sawn in" books. In order to do the sewing in that particular way we cut the back of the book with a saw so that the saw marks show in the back. Another method is flexible sewing, when the saw is not used. We hold the section in a frame, and make what we call "bands" at regular intervals along the back. The threads are passed through the section, and pick up the leaves at a point immediately behind the band, then pass round, and back over the band and back to the same point, making a loop right round the band. This is a very strong method. With the "sawn in" method the kettle stitch is used down the back of the section, and the thread passes down and up over the kettle stitch and down again and up over the next kettle stitch, and so on. For real hard wear flexible sewing is one of the best. It is expensive, and takes a good time to do, and we have to charge a good deal for it. That is why we don't do much of it, you know. (Laughter.) I have here a book bound with flexible sewing thirty years ago by my father. You can bang it about and open it anywhere. It is as good as new. That is a book bound by a bookbinder for a bookbinder's use. (Laughter.)

FRENCH SEWING.

Then there is French sewing. This is a method we do not use very much in this country. It is used for those French novels—yellow paper things. No cords are used, and the thread catches one section, then dives down to the next section, and then back again to the first, and so on. It is very flexible, but not used very much, and there is not much wear in it. We have to do it very often for cheap work. It is what we call "two sheets on," and the difference between "two sheets on" and the "all along" of flexible sewing is that the thread passes along the whole of the section inside it, but with the "two sheets on" the thread of one section is taken up and then passes through the thread of another section, and then back again, and so on.

MACHINE SEWING.

I do not do any machine sewing. This is sometimes used in library bindings. It is the ordinary sewing machine sort of thing. For a book of single leaves, when it cannot be done by flexible sewing, there are two courses open to us. One is to hang the sections together with a piece of linen, or we can lay one sheet of paper on top of another, but the result is a horrible bump where the pieces of paper lie. I could modify it by paring one of the pieces of paper, but it is a laborious job, and we cannot do it with cheap books. Another method is the overcase method. We take sheets of paper together and whip round them. Some people say they won't have an overcast book at all. It is a mistake to say that. Only this year a man came to me with a book of single leaves. There was only one thing to do, and that was to overcast it. The man was up in arms at once. We believed it was the only thing to do; and the result was very successful, because it was carefully done. This form of binding can be done by a machine.

END PAPERS.

In the making of end papers great consideration has to be given first to the choice of paper in relation to the book itself. It strikes one with horror to see some modern looking paper put on a beautiful book of the eighteenth century. But what are you to do when a customer won't spend more than 7s. 6d.? I like to see some of those nice plain papers or a bit of really good hand-made marble paper. The French have excelled at making some really beautiful paper. The English manufacturers have also made some excellent paper, and there are one or two firms in London to-day who can turn out some charming papers. When we come to make up the paper there are several ways of doing it. One way is to mount the marble paper, or whatever is used, on to a white paper, and then tip it on to the end section. Another way is to mount the paper to linen, and then fold the linen round the sections, and another way still is to use the overcasted cloth joint, by taking a piece of marble paper and mounting a piece of linen to it. This is then overcasted on to the back itself. If this is done I cannot see how it can break away. It is very much stronger than any other part of the book.

FORWARDING.

This is the process of rounding the backs of books, which we can do in one of two ways. We can make it a round-backed book or a flat-backed book. The round-backed book is on the whole better for ordinary general use, but it must have what we call "swelling" in it. This brings us back to the question of sewing again. What we like to see is the back of the book a little bit fuller than the "forage," owing to the sewing. When a book is rounded it is tapped round until the right shape is obtained—pressing back and tapping it until it gets the rounded shape. The "swelling" is thus used to make the round at the back of the book. If that were not done the book would never open properly. The object is to give the book support and enable it to open nicely, easily and flexibly. If I want a flat-backed book I do not want so much sewing in. In any old book shop you will see no end of cases where the book has actually assumed a concave shape because the binding was not properly done, and in consequence the leaves get worn in front. So I will not hold a brief for flat-backed books, but prefer the round-backed book for wearing well. I have never seen one wearing badly. The flat-back is very pretty and decorative, but it does not last as well.

LACING IN.

Lacing in means the cords upon which the backs are sewn being fixed to the board. These are made in the board and cords are drawn through them. The cord goes through the board, underneath the board and out again. If it is properly done I have never known it break away. A very strong method is by using the split board. Millboards are used for the purpose, but, instead of being made of one piece of board, it consists of two, and the boards are mounted together excepting the bit nearest the back. The tapes, or whatever the book was sewn with, are then glued, and the board closed over them and nipped in a press. That method cannot be used for ordinary commercial forms of binding. There are very many qualities of millboards. They are not so good as they were before the war, but we have to pay a very fair price for them, and they are made in the very best quality under prevailing conditions. When we use such boards we either use a single piece of board on which is generally mounted a piece of paper on one side. It is a physical fact that if two surfaces of

unequal thickness are mounted together the thinner one always pulls the thicker. In mounting a piece of paper on one side of the board we do what we can to draw the board towards the book. This is an attribute we all like to see. The other way is to use two boards mounted together of unequal thickness, and put the thinner one inside so that it draws the outer board to the book. It is all a question of price.

GILDING EDGES.

There are specialists in gilding who do most of this work. It is usually done outside, and not on the premises. The book is cut in a machine. The guillotine method of cutting is not so good as the plough method, which is absolutely smooth and has quite a gloss on it. Gilding of edges is always done after they have been cut in the plough. The book is first mounted in a press and scraped with a scraper. When it is just right the gold leaf is laid on, left to dry, and then rubbed over with a stone. It is an interesting process, and requires a great deal of care and art to do it.

HEAD BANDING.

Head banding is an important job, although it does not look it. There is great support given to the head of the book by the pieces of silk which run at the back of the book at the edge. A band of twisted cotton or silk is placed along the edge inside. It may even be twisted paper, but this is very poor. This band is then sewn in with cotton or silk threads. The band may be done with string, split cane, cat-gut or on vellum. The head band may be bound with one-colour cotton or silk or with parti-colours—a combination of coloured threads. White, green, blue, red and gold are very common colours for sewing head bands to the backs of books. It is practically impossible for this to break away unless the threads break. It prevents the risk of pulling the leather away at the top, as unless something is there to support it it would be very flabby. This may be elaborated, so that there may be two little headbands, but there are no merits to that except that it looks much nicer. It is much more difficult to do.

LINING UP THE BOOK.

After the book is backed we have to put something on the back of the book to protect it, so that it shall not break when it is opened. It all depends on the book. Some books require quite a heavy lining-up, but some very little. There are two methods of lining up—that which goes directly on the book, as in the case of the flexible book, and that which is called the "hollow" back.

COVERING THE BOOK AFTER THE LINING UP IS DONE.

This may be done with leather or cloth. Cloth is obviously used for chief work on the question of price, but we sometimes have to use leather—calf or morocco chiefly. Calf we do not like to use very much, because it is the skin of the immature animal, and therefore the fibres cannot be properly grown, and it has really no wear in it. With regard to the method of covering, if the book is to be covered with calf, we paste it and mount it on the cover; and if the whole book is to be covered with calf, it should look as if it had just been laid on the book. The art of the coverer comes in getting the whole thing neat without destroying the grain. But as a rule calf leather provides the leather at the weak places as a compromise on price.

FINISHING.

Finishing of books is a life study, and I am treading on dangerous ground in mentioning it. I think the whole point of lettering is its legibility. One wants to see what the book is. I knew one man who

used to put a positive library catalogue at the back of his books. I do not like fancy letters. Panelling usually accompanies the very best forms of finishing. We usually do it with plain and simple styles, but I do not like a whole library full of them. With regard to tooling generally I can only say one thing, and that is that the art of the finisher is closely identified with that of the artist. The skill lies in the way he does his work. It shows an appreciation of conditions. The finisher goes over the work with a hot tool when the gold has been laid on. The heat brings out the brightness in the colour. As to the

designs themselves, they are legion. There are some wonderfully simple designs from Italy and France, which came to England in the sixteenth century.

In laying on colour, one should be careful in the choice of colour. The general trend to-day is towards the use of quiet colours. The usual practice is to inlay with very thin colours indeed. Inlaying is actually cutting out the leather and dropping in the colour. The other way is to onlay the colour by just dropping it on the leather. This may not stick, however. Another practice is to cut out part of the leather, and drop in as much colour as required.

Skin Troubles Among Printers

THE care of the skin does not receive sufficient attention by the majority of printers, and especially in the case of lithography, where the hands are constantly in a moist condition and subjected to chemical action, the risks are not inconsiderable.

Many inks contain substances which have a dangerous effect on the skin, and many modern plate etches, particularly those containing chromic acid, may have very harmful effects.

The usual practice of applying powerful solvents to the hands at the end of the day's work, is by no means to be recommended, and it will be found much more satisfactory to keep the skin in a slightly greasy condition, and to remove the dirt when the work is finished by a preliminary application of oil before any solvents are applied.

William J. McConnell, in *The American Journal of Public Health*, gives some useful information in regard to skin diseases which are likely to arise among printers, and the scope of his own investigations cover the methods of plate printing, the materials used, the methods employed in removing inks, as well as the physical examination of the workers and the analysis of inks and oils. The following is a summary of his conclusions: "The inks themselves do not cause the trouble although they delayed healing when applied after an abrasion of the skin. Brown and green inks delayed healing longest, and the black for the shortest time.

All inks, irrespective of colour, when removed by the methods in vogue at the time of this study caused an irritation, and in one case a dermatitis, among those with dry skin.

The degree of dermatosis apparently depends upon the dryness of the skin, the amount of linseed oil in the ink, and the method of removing the ink. It is believed that the reason why some men develop the condition in a short time and others after a long period of time lies in the degree of natural oiliness in the skin of the individual. Again, with those who use the black ink, which has the largest proportion of oil of all the inks, the trouble is further delayed.

It may be that the drier in the inks has a tendency to extract the oil from the skin of some individuals. Those who do not wear gloves when cleaning plates with benzol may more readily acquire a dryness of the skin. The dry skin might be compared with a blotter, which very readily absorbs the oil in the inks and the pigments which are carried with the oil. These pigments, in turn, are obviously removed from a dry skin with more difficulty than they are from a skin which is already oily and which absorbs little or no additional oil from the inks. More scrubbing is required in the case of the dry skin, and a dermatitis soon begins. The inks retard healing, and from repeating the process daily a severe case of eczema may develop. The oil supplied by the firm in no way contributed to nor influenced the dermatosis.

The prophylactic measures recommended, if used constantly and under supervision, will prevent the dermatosis, the skin lesions responding readily to the treatment with calamine paint.

Preventive Measures Recommended.—A supply of lanolin and olive oil in equal parts should be placed in suitable receptacles in the wash room where the printers and those who handle the inks change their street clothes for work clothes. Before entering the press-rooms, each worker should be supplied with a mixture of sawdust and liquid soap (the sawdust should be moistened with the soap), which, together with warm water, will readily remove the ink without injury to the skin. It is optional with the men to precede the sawdust and soap with the oil supplied by the firm. Before entering the press-rooms, the first process described above should be repeated, and at the end of the shift, the second, or cleansing process, should be repeated. The foremen in these rooms should be responsible for their helpers carrying out the preventive measures.

Treatment.—As soon as the foreman notices an incipient eruption on the hands or arms of any worker in his department, he should insist that the worker report to the medical officer, who will furnish him with the compound referred to above, and instructions for its issue."

Printers' Managers' and Overseers' Association

THE annual dinner of the Manchester and District Centre of this Association has just been held in Manchester, and was a very great success. Mr. F. E. Robinson presided, and the speakers after dinner included Mr. S. M. Bateman, President of the London Centre; Mr. E. W. Whittle, General Secretary; and Mr. Charles Mackie, President of the Liverpool Centre.

Presentation

MR. T. J. HUNT, the popular chairman of the Stationers' Mutual Benefit Society, was presented with an illuminated address and a case of pipes at a committee supper, in appreciation of his valuable services on behalf of the Society. Mr. C. W. Atkins, Mr. C. D. Wadley, Mr. J. J. Harwood, Mr. H. F. Parker, Mr. F. C. Peacock, and Mr. S. J. White also spoke.

Photo-Litho for Small Printers

THE other day we were asked by some friends abroad to obtain a quantity of large litho. stones, and on putting the inquiry to a number of houses who formerly kept stocks, we were informed that the demand was so small that stocks were no longer carried. This is, of course, an interesting commentary on the increasing importance of metal plates in the litho. industry.

Whilst metal plates can be obtained conveniently by any of the litho. printers, the situation is by no means so simple if a small printer requires a job prepared by photo lithography. In London, several firms whose names will be seen in our advertising columns are willing to undertake any class of photo-lithography for the trade; but in the provinces the position is a great deal more difficult.

Many small firms who have been accustomed to using photo litho. paper transfers purchased from photo lithographers or photo engravers, now wish to have their originals photo lithographed on to metal plates, and we are frequently informed of difficulties which are met with in obtaining satisfactory work, owing to photo engravers to whom the work is entrusted not having the necessary knowledge to perform the task in a satisfactory way.

A simple solution of the difficulty appears to be that process engravers might supply negatives which could be printed down on to metal plates by a litho. transferer who had been trained in this simple branch of photo lithography. If this were done the necessary equipment for the lithographic house

would be very small, because all that would be necessary would be a printing frame and a whirler for coating the plates, and an arc lamp, unless daylight could be used for exposing. Quite a number of litho. printers have already made themselves competent in this direction.

In the case of line subjects, the idea mentioned in the previous paragraph presents no difficulty; but it is possible that in the case of halftone subjects difficulties might be met with. Up to the present time the making of high-light negatives for photo lithography is a highly specialised branch of the trade, and the majority of process operators have not the necessary knowledge to produce them as a matter of routine. In some cases again, the firms of photo-lithographers are not willing to allow their high-light negatives to be handed over to litho. printers, because quite naturally it is felt that the appearance of the negatives may give some clue as to the manner in which they are produced.

Photo lithography remains one of the most serious problems which require to be solved in connection with the revival of the lithographic trade, which is already upon us. The demand for photo lithography must be a very large one in the near future, and only firms with a big offset installation will be able economically to keep an offset litho. plant and staff fully occupied; the overhead charges in connection with a full scale litho. plant, that is only required to feed two or three machines, would make it commercially impracticable.

The Process Engravers' Club

THE second meeting of this Club was held at Ye Olde London Restaurant on the 6th inst., and proved a most enjoyable and interesting time. There were 36 members present, and Mr. R. A. Austen-Leigh, the President of the Master Printers' Federation, gave an address especially relating to the proposed collective exhibit for the trade at the forthcoming International Exhibition in 1924. Those present were much interested in the matter, and most probably more will be heard of it in the near future. The President, Mr. A. Dargavel, occupied the chair and was supported by the Vice-President and Council. The President gave an address pointing out the great value of co-operation between employers in order that each may be of benefit to the other, so that by discussing matters affecting the industry such as production, apprentices, economical prices, working conditions, etc., they might be able to carry on the industry for the benefit of themselves, yet at the same time keeping before them the viewpoint of the customer. Mr.

Huggins gave an interesting account of his visit to the proprietors of an alleged new process for making illustrations that was to revolutionise process, though it seemed apparent he did not consider that the time had yet come when they would be called upon to weep at the graveside of the process engraving industry. Mr. Vincent also gave an address full of encouragement and asked all to co-operate in order to make their meetings not only successful so far as numbers were concerned, but eminently useful to each other. It was not a question of how fluent a speaker might be, but of what information he had to impart that was the secret of success. Mr. Coombs entertained the company with a song that was so much appreciated that he was called upon for an encore. Other musical items by gentlemen introduced by Mr. Carl Hentschel helped to make up a very interesting and enjoyable social evening. The next meeting will be held on Tuesday, March 6th, and will be addressed by Mr. W. Gamble, F.R.P.S., upon a matter of importance to all process engravers.

Printing, Bookbinding and Kindred Trades Overseers' Association

AT the annual meeting of this Association, it was stated that the unemployment disbursements during the last year were heavier than ever before in the history of the Association. This is the only fund which shows a reduced balance. Mr. H. G. Milton was elected president; Mr. J. Fleming, vice-president; Mr. Arthur Cox, general secretary; Mr. A. G. Aves, financial secretary; and Mr. A. W. Sandilands, treasurer.

The Use of Small Type

THE American National Committee for the Prevention of Blindness has issued a warning calling attention to the fact that the use of type smaller than 10-pt. not only has a harmful effect on the eyesight of the reader, but often defeats its own purpose by repelling the potential reader who realises that such type hurts or tires his eyes. The type sizes recommended for children are: 12 years of age, 10 point; between 9 and 12, 12 point; between 8 and 9, 14 point; between 7 and 8, 18 point; under 7 years, 24 to 30 point.

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London, March 1st, 1923.

PRINTERS everywhere will be greatly interested in the description and illustrations of Hunter's photographic typesetting machine which appear in this issue. As has often happened in the realm of mechanical invention, two entirely independent sets of workers have been labouring secretly for years to achieve the same result, and each has obtained the objective by different means. Judging from the drawings only, this latest machine and that patented by Messrs. Robertson, Brown & Orrell are very dissimilar. The great thing about both is that they apparently are able to set up matter photographically and print it down upon metal plates in a reasonable time. Justification of lines, correction of proofs, variety of matrices, all seem to be provided for. Even if they were not, it would not be a serious matter—for mechanical ingenuity was never at a higher state of perfection than it is to-day in the engineering side of the printing trade. Impossibilities are not known—they are impossible! The one thing for the trade to lay hold of is the enormous possibilities involved in these inventions. That they are imperfect matters little; that it will take a long time to perfect them matters less; what does matter, as we have said before, is that these inventions foreshadow a very real and radical revolution in the printing trade. For all we know, other ingenious minds may also be working at this same problem; and it is quite certain there will be no lack of brains eager to apply these discoveries to the increasing needs of our industry. We congratu-

late both groups of men who have thus far succeeded in their task, and wish for them generous recognition of their genius and their labour.

THE very successful series of craft lectures organised by a committee of the Worshipful Company of Stationers, which comes to an end this month, has at any rate convinced all who are genuinely interested in craft education that there are hundreds engaged in our industry in London who are eager to take advantage of such opportunities. The series of lectures just closing was admirably conceived, and has given the worker in one department a very necessary insight into the work done in other departments. But we suggest now that, whatever arrangements of this kind are contemplated for next season, the London Master Printers' Association should consider the provision of a series of lectures dealing exclusively with the technical side of the printing industry. Developments have been so rapid in every branch of the industry as to out-run the knowledge and experience of the average worker. It is easily understood, of course, that where firms or individuals have gained specific knowledge and unique facilities in the handling of a process they are not eager to give away what has perhaps cost much in time and in money. But the whole field of development in printing is open to discussion. Nor is there any lack of men well qualified to speak. Such lectures would benefit not only London. Scarcely a mail reaches this office without some inquiry or other from readers in different parts of the country—particularly on difficulties arising out of offset printing, and on some phase of photolithography. Such lectures as we suggest, given by men who are masters in their own realm, would be fully reported, and in that way would serve the whole industry.

Lord Northcliffe's Bequests to Printing Trade Charities

THE following statement has been issued for publication signed by Messrs. Sidney G. Smeed, secretary, Newspaper Press Fund; Wilkie Jones, secretary, Newsvendors' Benevolent and Provident Institution; Joseph Mortimer, secretary, Printers' Pension, Almshouse and Orphan Asylum Corporation:—

"The Newspaper Press Fund, the Newsvendors' Benevolent and Provident Institution, and the Printers' Pension, Almshouse and Orphan Asylum Corporation, in all of which the late Lord Northcliffe took a personal interest, are deeply grateful for the generous disposition which he has made on their behalf in his will. But they desire to point out that the will provides for the distribution of the residuary trust after the expiration of many lives, and that none of the three societies can expect to benefit by a single penny for at least half a century. The necessity for continued support of our work, and especially for our annual appeals, is constantly increasing."

Sir Robert Baird

A STEAM ENGINE IN TROUSERS

SIR ROBERT BAIRD recently returned from a very comprehensive tour of the United States, travelling through from the Atlantic to the Pacific coasts, and spending several months on the way. He is to-day more full of energy than ever. Some years ago he celebrated his jubilee, and is now well on the way to his diamond jubilee in the firm. Last month he celebrated his 69th birthday, but he seems not to have abated his hustle at all.

Some years ago a distinguished American, in company with some Belfast gentlemen, was shown over the premises of the Belfast Telegraph by Sir Robert Baird (then Mr. Baird). The manner and the speed with which, without missing a detail of the place, the proprietor rattled them through one department after another, giving lightning sketches of the activities of each, so impressed the American that, as he left the front door, he turned to his neighbour and exclaimed, "That ain't a man; that's a steam engine in trousers."

An early riser, an ardent worker, an irresistible rusher, and an enterprising spirit as a young man, he retains all these qualities in his more mature years. His large-hearted, genial, and generous nature has expanded with his years, and there are few philanthropic institutions that have not been the better for association with him. If one were asked to select the most genial and popular man in Belfast; a man stamped with high qualities of head and heart, with clear brain, with high courage and unrivalled skill in his business, it would be Sir Robert Baird. He is a Belfast man, and proud of it; he is a typical Ulster man in temperament and disposition; shrewd, direct, pushful and penetrating. His energy always goads him forward to new enterprises, and he seems to touch nothing that he does not convert into triumphant success. He is one of the most thorough and practical business men who ever controlled a great business undertaking, and he can justly boast that he knows every department of his establishment from the ground floor to the most intricate piece of machinery.

In scientific and technical equipment for the reception, handling, printing and dissemination of news, his papers will compare with leading journals in any part of the globe. In 1886, while still a young man, his father died, and the management of the great firm immediately devolved upon his shoulders, and its position in the newspaper world to-day is a great tribute to the brain which directed it all. It is the busiest man who always finds time to undertake new responsibilities. This is strikingly true of Sir Robert Baird. He is a Deputy Lieutenant and magistrate for the County Borough; a member of the Belfast Harbour Board; a Life Governor of the Royal Victoria Hospital; deputy chairman of the Belfast Savings Bank; a Freeman of the Worshipful Company of Stationers, London; a member of the Advisory Trade Committee on the Paper Commission; was Irish representative on the War Office and Press Committee of the United Kingdom; President of the Master Printers' Federation, and also of the Irish Newspaper Society, and twice President of the Ulster District of the Institute of Journalists. He received the Order of Knighthood of the British Empire at the hands of his Majesty when the King opened the Parliament of Northern Ireland. He occupies a position of great eminence in the Masonic Order; a Vice-Patron and Life Governor of the Masonic Orphan Schools, Dublin. He is First Grand Registrar of the Grand Lodge of Ireland; Vice-Patron of the Belfast Masonic Widows' Fund, and of the Belfast Masonic Charities Fund; Deputy Grand First Principal of the First District Grand Royal Arch Chapter of Antrim; Knight Templar in Ulidia Preceptory and representative in the Grand Lodge of Ireland of the Grand Lodge of Freemasons in Virginia. He also represents the Grand Royal Arch Chapter of Oregon in the Supreme Grand Royal Arch Chapter of Ireland. His unvarying good humour, kindness and geniality have made him a universal favourite. He is a man of very wide travel, having several times made extensive tours in the United States and Canada, as well as on the Continent. He will be the recipient of many good wishes on this his birthday.

Belfast Master Printers' New President

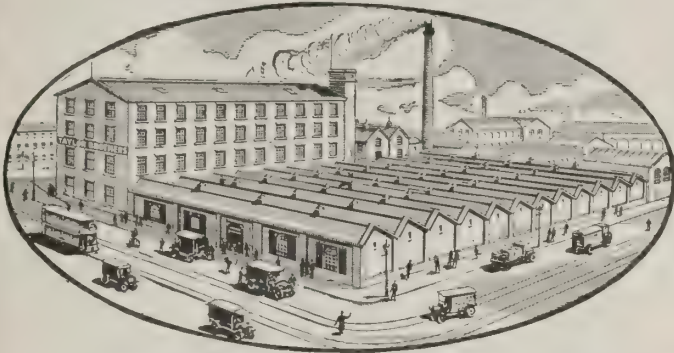
NOT alone in the printing trade, but in business and social circles generally, Mr. David Motherwell, director and secretary of Messrs. David Allen & Sons, Ltd., will be the recipient of cordial congratulations upon his election to the office of president of the Belfast Printing Trades Employers' Association. Predecessors in the presidential position have been:—(the late) Sir James Henderson, D.L.; Sir Robert Baird, K.B.E., D.L.; (the late) Mr. Alan Carswell, J.P.; Mr. Charles Henderson, Mr. George C. McCaw, Mr. John Timbey, and Mr. W. G. Graham.

Mr. Motherwell is one of those men who might metaphorically be described as having been born with the smell of printers' ink in their nostrils. In other words, he has been intimately identified with

the trade in its varied and interesting ramifications since his youthful days. For the long stretch of 34 years he has been actively identified with the extensive printing section of the business of Messrs. David Allen & Sons, Ltd., whose works are in Belfast, London, and Liverpool, with numerous branches. Thirty of those years he spent in the capacity of manager, and during the past four years he has been secretary, holding a directorial position. As a business man, Mr. Motherwell has a fine sense of method and discipline; and his capabilities are recognised far beyond the bounds of his native city. Always sympathetic with and interested in the welfare of the workers, he is held in high esteem by the men of the printing craft equally as he is by those who hold the position of employers.

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If so, you should read "THE BRITISH STATIONER" each month, the leading Journal in the 'Stationery Trade' and Official Organ of the Stationers' Association of the United Kingdom.

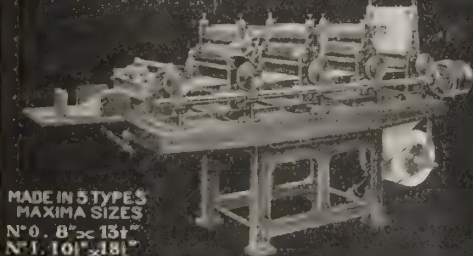
Particulars of Subscriptions from the Publishers:—

F. W. BRIDGES, LTD.

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Treble your output by using

This type PRINTS IN 5 COLOURS and the cutting is entirely automatic recto-verso. Can be supplied for printing



MADE IN 5 TYPES
MAXIMA SIZES

N°0. 8" x 13"
N°1. 10" x 18"
N°2. 14" x 18"
N°3. 17" x 18"
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Only one operator required

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This machine will print on all classes of paper, also on cardboard and strawboard. Its design allows not only for printing in a number of colours, but in different combinations which are readily arranged according to the colours desired. Besides this the paper can be cut at right angles or diagonally, may be perforated, marked for folding, can be numbered and so on all at one single operation, and during the course of printing.

The machine is specially designed for long runs and large quantities. For instance, advertising matter in pamphlet form for retailers for foods, patent medicines, etc.; card containers and folding boxes of all kinds, tramway and theatre tickets and commercial work generally.

The machine is, in fact, exactly what is required to-day by modern conditions, providing a very large output in a short time, without regard to class of paper, and is easily handled and economically operated.

RUNNING SPEED—2,000 to 4,000 per hour

WHEN CUTTING—1,000 to 2,000 per hour.

The Work of The Baynard Press

INDIVIDUALITY in the work of a printer is a great asset. Fine craftsmanship is essential to good work, but in all branches of the business there must be some distinguishing characteristic if real success is to be achieved. In book work every good house has its distinguishing traits, and so in all the other fields we find that the firms who have made their mark have the personality of a master mind impressed on all their productions.

The Baynard Press (Sanders, Phillips & Co., Ltd.) has built up for itself a reputation on sound lines. The managing director, Mr. Fred P. Phillips, possesses a rare quality of fresh, bright originality which he applies to the business in combination with the driving force necessary to impart his enthusiasm to the excellent staff that he has collected to carry out his schemes.

It is frequently said that fine printing does not pay to produce—that customers do not want it, and that firms who set themselves out to raise the standard of commercial printing do not show a profit. Such an argument is fallacious, and the success of the Baynard Press gives it the lie. It is obvious that any business, whatever its aims, must be run on sound business lines with an efficient costing system, and, provided the management and the selling organisation are capable of convincing customers of the necessity of using good printing, whether it be in stationery, catalogues or advertisements, success is assured.

The working of the Baynard Press is conceived in a vigorous style based firstly on sound typography, good press work, and the choice of suitable paper; secondly, on embellishment by the use of fine roman lettering, strong virile drawings or woodcuts by artists possessed with ideas and knowing how to carry them out, and sometimes in combination with colour schemes which compel attention without striking too bizarre a note.

Daring designs and colour schemes may be said to be outstanding features of this press, but there is never a suspicion of shoddy work which sometimes accompanies these notions; the effect of honest craftsmanship is most marked in every stage of the production of the finished work, and no eccentricity is allowed to appear merely for the sake of an artificial pose.

A royal octavo pamphlet, "The Baynard Book of Badges," is typical of the firm's work in this sphere. The cover is dignified with the title printed in black in the style of the Baynard capitals, which were drawn by Fred Richards, R.E., with the imprint design printed in red. The importance of a good badge or trade mark is not always realised, and we have here some admirable examples of commercial badges designed with a purpose, taking the name or the works of a firm and giving it symbolic expression.

We seem to recognise in the writing of this booklet the caustic wit of a well-known publicity expert; he shows to his best in such a task, and the aphorisms might be collected and printed by themselves. One paragraph on "enthusiasm" is full of them, and they are particularly apt to the occasion. "... You cannot be enthusiastic without being cheerful. ... *A man with a sour face should never open a shop.* ... Trade is the mother of money, but enthusiasm is the father of success. It is better to lose trade than lose enthusiasm, for the farther we advance

the more obstacles and difficulties we encounter. Faith will remove mountains, but enthusiasm will discover new worlds."

And so the argument for enthusiasm for better printing in business is developed and the danger of monotony emphasised. The deadening effect of monotonous office stationery should be replaced by new styles which would be a constant call for enthusiasm and cheerfulness on both clerks and clients. We give two reduced examples of letter headings which are widely different in their styles, and are both well suited to the necessary purpose.

Two housing pamphlets, "Northwood" and "Chorley Wood," are both refreshing in their originality; the drawings in both cases are by Shep, one of the Baynard artists. In the former a plain black and white scheme has been adopted, the drawings occupying the upper half of each page. Too frequently illustrations are designed as being complete in themselves without consideration for the arrangement of the pages in conjunction with the type matter as a whole; the double spread which we reproduce shows how complete is the harmony in the treatment that has been used.

It is, however, in the design and printing of posters that the Baynard Press is most widely known. Just as the poster is the readiest means to convey a message to the multitude, so does the printer of the poster, if it be a good one, earn the widest publicity for his work through the exhibition of his imprint on the hoardings.

NORTH WOOD



These Pine Trees
will make a lovely
garden feature for
some of the houses



development of the estate cannot proceed without our taking some trees down. Indeed, in many cases they are so thickly placed that it would be to the advantage of the remainder to give them more light and air.

We who specialise in gardens to give "elbow room" for humans, and who are so consistently "up against" overcrowded and narrowing suburban conditions, cannot deny breathing space to the trees.

The arrangement of such estates as Northwood Hall is generally left to the caprice of the builder. Consequently most houses are monotonously set in regular monotonous rectangles. Why should the builder do this?

A country estate should be dealt with as an artist handles a canvas, with due regard to considerations of composition, colour and balance, and that is what we are trying to do with Northwood.

4



Nearly all the
sites have trees
like these

We want the trees to set well; we want the lines of the houses to harmonise with the broad, sweeping undulations of the Park. Such ideas are not easily conveyed on paper, so that we are not putting any plan of the laying out of the estate in this booklet.

A garden of about half an acre in size will cost approximately £200. Some of the plots will be rather cheaper than this. Some of them will be rather more expensive. But in no cases will they be "ready-made"; they will all be arranged to suit the particular houses for which sites are required.

However desirable a district is, it must be accessible. Most of us during our holidays have at times come across delightful glades and smiling valleys; we have thought how beautiful it would be to live in such surroundings. Then comes the "but"! Such places are generally so out of the way.

Poster art has been developed to great advantage since the latter part of the last century, but much remains to be done before the full capacity of the poster as an advertising medium can be realised. The Baynard pamphlet to which reference has already been made says, "A good poster is the forerunner of a great business."

Decorative art is now rightly discriminated from mere realistic representation, and this principle is essential to poster design. The days when Millais's "Bubbles" was considered a poster success are past, and decorative design combined with an imaginative appeal is demanded for the subject of the advertisement. In the contemporary growth of the poster, the courageous policy of the Underground Railways has done much to stimulate progress, and in the carrying out of this policy the Baynard Press has played its part. The reproduction of the Diana poster which appeared in our November issue, designed by Herrick (p. 625), was one of the most delightful, yet simply treated, designs that we have seen. Another notable design by the same artist is "Northwood," which has been seen a good deal on the London hoardings. It is essentially modern in feeling, but its power to attract attention compared with the ordinary conventional treatment of such subjects is indubitable. After all, the success of the advanced designs used in war propaganda has proved that such methods are fundamentally sound.

We hope that the Baynard Press may have many imitators who will strive to display equal originality each in its own way, and that one of the slogans of this Press may take deep root in the minds of the business community: "The first business of a good business man is to go to a good printer."



THE HOUSE OF BAYNARD



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Tapestries,
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and
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THE SOCIETY OF WOOD ENGRAVERS
HON SECRETARY: MRS R. GIBBINGS, 15, REDCLIFFE SQUARE, LONDON, S.W.10.

Advertisement Competition

OPEN TO

ALL MASTER PRINTERS

IN GREAT BRITAIN AND IRELAND.

As announced in our last issue, our Readers are invited to give their vote to the two advertisers in this issue who, in their opinion, have made the best and most attractive use of their advertising space.

A special voting form is provided below for this purpose, and readers whose vote is in accord with the majority, *i.e.*, those who select both the first and second favourites according to the total voting, will

Have Paid for Them

BY THE PROPRIETORS

ONE YEAR'S SUBSCRIPTION

TO

THE CAXTON MAGAZINE

RULES.

1. There are NO ENTRANCE FEES.
2. In the case of a firm occupying more than ONE PAGE each page is to be judged separately—except where two facing pages with the design occupying the whole space are taken—these cases ranking for judgment as one page.
3. No vote will be registered unless made on the special form provided for the purpose.
4. A business card or letter heading is to accompany each voting form.
5. No correspondence can be entered into concerning the competition.
6. No responsibility can be accepted for loss of voting forms.
7. All forms must be received by March 15th, 1923, and must be addressed to—The Editor, Caxton Magazine, Avenue Chambers, 4, Vernon Place, Southampton Row, W.C.—marked "ADVERTISEMENT COMPETITION."

Advertisement Competition Voting Form.

To the Editor, THE CAXTON MAGAZINE,

Avenue Chambers, 4, Vernon Place, Southampton Row, W.C.1

Please Record Vote for { 1. The Advertisement of on page.....
2. The Advertisement of on page.....

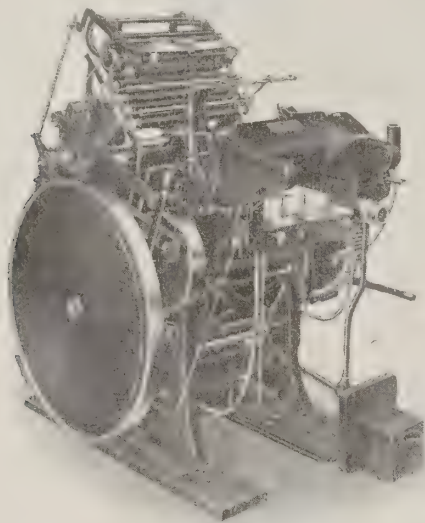
Name.....

Address

The Miller Craftsman Unit

SUPPLEMENTARY to our short notice of this machine in our last issue we give this month a fuller description of this excellent latest product of the Lanston Monotype Corporation:—

The Miller Craftsman Unit represents the latest type of Miller automatic platen press unit, and has been designed to meet the insistent demands of printers for a simple, automatically-fed, high-speed platen press, possessing the strength of impression and thorough ink distribution necessary for modern production requirements of the finest halftone and



colour printing—a press inexpensive in first cost and economical in operation, combining the fine printing qualities of the slow, heavy types of platen presses with the speed and productiveness of the more expensive and costly-operated cylinder machines.

The Miller Craftsman Unit is designed with a special regard for *simplicity* and *economy of operation*. With this idea uppermost in the minds of the designers, the results obtained in the correct functioning of all working parts, combined with rigidity of impression, thorough ink distribution, speed and other essentials of the perfect printing machine are truly marvellous. No requisite to rigid, unyielding impression strength has been overlooked or slighted. Note from the illustration how strong and massive every part is built—the platen, shafts, side arms, connecting bracket, rocker, gear wheel, side frames and every working part—designed and constructed with a reserve of strength to rigidly withstand the severe impression strain of heavy halftone formes. The Miller Craftsman Unit is equipped with four forme rollers all of which completely cover the forme and roll it on both the downward and upward stroke. The forme rollers are surmounted by two steel riders, which not only serve to eliminate repeat marks, but also re-supply the rollers with ink as they near the bottom of the forme, ensuring a uniform colour over its entire surface. In combination with the Brayer Fountain, there are two vibrators which ensure the stiffest of inks being thoroughly broken up before they reach the slab. The roller tracks are adjustable, and with all these features any and every forme (not excepting the heaviest solids and halftone) are rolled to perfection with a single roll. Never have we heard of a job executed on the Craftsman having to be double rolled. The register is perfect and guaranteed, and thus the highest class of three- and four-colour work is made possible, and is being produced on these machines to-day at a speed of 2,200 per hour. Seeing that the feeder will handle all classes of stock from a thin bank up to an 8-sheet board, there is no job in the platen press room that cannot be successfully handled on the Craftsman Automatic Platen.

A Fifty Years' Record

WE learn that Messrs. Stephenson, Blake & Co., Ltd., the well-known typefounders, are shortly to lose the active services of their London manager, Mr. E. B. Hanson, who is soon to enter into well-earned retirement.

Mr. Hanson, who is a native of Bradford, Yorks, where his father was the proprietor of a newspaper, and, later, for many years chairman of the School Board, entered the service of Messrs. Stephenson, Blake & Co., Ltd., Sheffield, as managing clerk as long ago as June, 1873. He discharged the continuously-increasing responsibilities of that position for some twenty-five years, working during the whole of this period in close association with the late Sir Henry Stephenson, then head of the firm. In 1898 Mr. Hanson was appointed assistant manager to the late Mr. E. Peachey, then in charge of the firm's London establishment, succeeding to the management on Mr. Peachey's death in 1901. From that date there has been no better known nor more highly esteemed man in London printing circles than Mr. Hanson, his knowledge regarding all that concerns the art of typography and his readiness and courtesy in placing it at the disposal of his firm's customers being greatly appreciated.

We are informed that Mr. Hanson's resignation will not take effect till the end of June next, but that

after March 31 he will have associated with him as joint manager, Mr. R. B. Fishenden, who will take up full management at July 1.

Mr. Fishenden, who is already well and favourably known to the printing trade, requires no introduction. From 1902 to 1921 he filled a responsible position in the College of Technology, Manchester, where during the latter portion of the time he was Director of the Printing Department. His work for the printing craft in Manchester was much esteemed. Joining Messrs. Stephenson, Blake & Co., Ltd.'s London staff in October, 1921, Mr. Fishenden has had the opportunity of acquiring not only the necessary commercial experience, but also an intimate knowledge of the technicalities of typefoundry, which he has used to excellent purpose in recent lectures to printers. Mr. Hanson thus has the satisfaction of knowing that when he relinquishes the management of 33, Aldersgate Street, competent hands will be ready to carry on his work, while moreover it is gratifying to know that after his fifty years of active service he is not to sever his connection with the company, but will remain at its call in a consultative capacity. The best wishes of his many friends will go with him in his retirement, for which Messrs. Stephenson, Blake & Co., Ltd., have made generous provision.

"Printers' Flowers"

THE L.S.C. Jobbing Guild held a very successful meeting on February 21, when Mr. Francis Meynell gave an *ex tempore* discourse on "Printers' Flowers."

Mr. Meynell prefaced his remarks with the opinion that the lay-out man ought to thoroughly understand the practical side of the work—in fact, some years ago he himself put in a small working plant at home so as to understand and appreciate some of the difficulties which the compositor came up against in endeavouring to translate into type the ideas supplied by the lay-out man. Being a specialist in this form of decoration, he quickly proceeded to justify the re-introduction of Printers' Flowers; and quoted from various works—such as Updike's "History of Printing Types," Moxon's "Mechanick Exercises," and Johnson's "Typographia." He was not even averse to quoting from Luckombe's "History of Printing," published in 1771, which prophesied that this form of decoration would not continue long in either England, France or Germany. Touching upon the historical side, the lecturer went on to explain how the flowers produced by the house of Caslon about 1730 were not really their own, but copies, as they were in use as types about 150 years prior to that time. In fact, similar designs were to be found in MS. books of at least a thousand years ago. Their real origin undoubtedly went back to a long time before the invention of printing as we understand it to-day, and Oriental influence played an important part. When the Turks first captured Constantinople, the "writers" in their terror fled the country and dispersed gradually westward over Europe. The Moors also—as evidenced on their majolica ware—helped to spread

this influence. Turning again to the practical side, Mr. Meynell referred to the important part which colour value played in the use of type and ornaments; and, in advocating simplicity of treatment and effect, remarked that the Pelican Press (where he is responsible for the designing of this class of work) confined themselves to about half a dozen or so type faces, which they found to meet practically all their requirements.

Questions and discussion ran merrily on for over an hour, among the participants being Messrs. Burridge, Clarke, Hartley, Hutchins, Naylor, and Whitehead; and there was many a humorous thrust and parry.

In response to a special request, in his concluding remarks Mr. Meynell threw out some special hints for the use of this form of decoration; and in view of the revival, which is gaining daily in popularity over a wide range of work, it materially helped to bring about a better understanding between lay-out man and compositor.

Mr. R. B. Fishenden, who was in the chair, led the discussion into the right channels, and materially added to the success of the evening.

The next meeting will take place on Wednesday, March 14, commencing at 6.30 p.m., in the L.S.C. Board Room, 7-9, St. Bride Street, Ludgate Circus, E.C.4, when Mr. G. W. Jones has promised to give the Guild "An Hour with the Early Typographers." Mr. C. W. Bowerman, M.P., will preside. Non-members and friends are cordially invited to be present; tickets are free on application to H. Naylor, Guild Hon. Sec., 8, Aubert Park, Highbury, N.5.

Annual Federation Meetings

AS is well known, the Twenty-Second Annual Meeting and Cost Congress of the Master Printers' Federation of Great Britain and Ireland is to be held in London from May 26 to 31 of this year, by invitation of the London Master Printers' Association. The provisional programme has just been completed. Subject to alteration, it will be as follows:—

Saturday, May 26.

Evening—Reception by the Lord Mayor and Sheriffs at the Guildhall, 8 p.m.

Music and dancing at Stationers' Hall, 9 p.m.

Sunday, May 27.

Morning—Church Service, Westminster Abbey (seating accommodation will be provided for visitors).

Afternoon and Evening—Concerts, visits to Art Galleries, and other places of interest, and usual music at hotels.

Monday, May 28.

Morning—Cost Congress, Hotel Great Central Ladies' Excursion by motor char-a-bancs—alternative routes—

(a) Stationers' Hall, St. Paul's Cathedral, and the Tower of London.

(b) Via Buckingham Palace and The Mall to Houses of Parliament, Westminster Abbey and the Tate Gallery.

Afternoon—Luncheon at Hotel Great Central, by invitation of the London Master Printers' Association.

Cost Congress resumed.

Tuesday, May 29.

Morning and Afternoon—Federation Annual Meeting, Hotel Great Central. Ladies' Excursion at 1.30 by motor char-a-bancs to Hampton Court via Putney Hill, Wimbledon Common and Chestnut Avenue. Tea at the Court Restaurant. Arrive back in London 6.15 p.m.

Evening—Federation Annual Banquet at Hotel Great Central.

Wednesday, May 30.

Whole-day excursion to Marlow and Windsor. One party to travel by train to Marlow and return to Windsor by steamer for lunch and to visit the Castle and other places of interest in the afternoon. A second party to leave the train at Windsor, visit the Castle in the morning, lunch at Windsor, and make the river trip to Marlow in the afternoon; each party returning direct to London by train from Windsor and Marlow respectively. Limited to 500 persons.

Thursday, May 31.—Outdoor recreations, including golf, cricket, etc.

Trade News

Sheffield Typographical Society

MR. JAMES TASKER has been re-elected President of the Sheffield Branch of the Typographical Association, with Mr. T. S. Chambers as vice-president.

Printing and Kindred Trades Federation

THE annual meetings of the Administrative Council of the Printing and Kindred Trades Federation are to be held on the 18th, 19th and 20th of next month.

Printers' Pension

THE Electrotypers' Auxiliary Musical Society raised over £160 last month in connection with a successful Bohemian concert, largely through the efforts of the chairman, Mr. A. E. Wood, of Odham's Press.

Death of University Printer

AT the funeral of Mr. J. B. Peace, M.P., University Printer at Cambridge, the whole staff of the University Press was present. Mr. R. A. Austen-Leigh, as President, represented the Federation of Master Printers.

Bookbinders' Dispute

FORTUNATELY, the dispute in the London book-binding trade, which assumed serious proportions, and threatened to bring the printing trade of London to a stoppage, was eventually submitted to arbitration, and trade was resumed.

Guide to Posting

THE Caxton Press have issued the "At-a-Glance Postal Chart," which settles summarily any question as to the rate chargeable on letters, postcards, newspapers, parcels, etc., and therefore is a time and money saver, indispensable to any office.

Financial Position of the London Society of Compositors

MR. T. E. NAYLOR, General Secretary of the London Society of Compositors, stated the other day that this was one of the oldest trade unions in the country, and that the Society was now more prosperous than it had ever been, its funds amounting to about £100,000.

Resignation of Mr. Alfred Bispham

MR. BISPHAM, known throughout the trade as "Alf," who for 8½ years was President of the National Society of Operative Printers and Assistants, and for the last 4½ years has been Assistant Secretary, has resigned his official connection with the Society. He has been greatly disturbed at the troublous times through which the Society has been passing, but in spite of being asked to re-consider his resignation by the Executive, he has decided to go back to the trade. In his letter of resignation he says: "Our meetings of late years have been deplorable; not honest criticism, nothing less than a bear garden." He is full of admiration for Mr. George Isaacs, and urges the members to give him their confidence and to get down to business.

Mr. Bispham's labour on behalf of the National Society of Operative Printers' and Assistants' Memorial Home in particular has been of great assistance, and his untiring services on behalf of the Society would be greatly missed.

After Thirty Years

MR. JOHN F. ROBERTS has resigned the position of managing director of the British Colour Printing Co., Ltd., which he has held since the inception of the company thirty years ago. The resignation takes effect as from the 31st of this month, after which Mr. Roberts will remain an ordinary director for one year only.

The Printed Book

THE first of a series of lectures to be given under the auspices of the Joint Industrial Council of the Printing and Allied Trades, was delivered by Prof. R. G. Hatton, Principal of the Department of Fine Art at Armstrong College, Newcastle, on "The Artistic Value of the Printed Book." A most encouraging beginning was made, for there was a full audience composed of employers and employees in the trade.

Printing Supplies for the Argentine Republic

IN proportion to its population, and considering that the wealth of the country is largely in agricultural products, the Argentine is a very large buyer of printing supplies. In Buenos Ayres there are many houses turning out very high-class work, but unfortunately British printing machinery and printers' supplies in general are very poorly represented on this market. This is the more unfortunate in view of the known excellence of our products. During the war period the trade was greatly reduced, but it may now be said to be quite normal. There has been a distinct movement in the direction of replacing German machines with American machines. The large newspapers have been laying down the most up-to-date machinery and selling their former continental plant. This aspect of trade opportunity ought to receive consideration from British manufacturers. The imports of printing supplies are about one-half what they were ten years ago. In the case of machinery our importation has been reduced practically to nil. It may not be too late to take advantage of this opportunity, for there is still a natural bias in favour of British goods. There is little doubt, however, that without direct representation on the market the sales of British printing machinery and supplies can only be insignificant. Printers will not purchase expensive machinery on price lists and correspondence.

SUGGESTION FOR ASSOCIATED ENTERPRISE.

Our own Department of Overseas Trade in a report on the above matter suggests that the ideal system for the furthering of trade in the Argentine would be for a number of manufacturers of printing and associated lines, including paper, to form an association for representation on this market. The association might take the form of a limited company with the capital found by the firms whose goods would be carried. Inks and paper would be a strong line, and carbon and blotting papers, pens and pencils, and other associated stationery lines could be sold wholesale. Given efficient management, there would seem to be no reason why such an association of manufacturers should not place themselves firmly and profitably on this market. It would start with the prestige that British goods already have in this Republic, and as Argentina develops the association would grow with it.

In Memoriam



We regret to hear as we go to press that Mr. Reginald J. Lake, late Director, Federation of Master Printers of Great Britain and Ireland, died Wednesday morning, February 28, at his residence at Watford.

Iliffe's Combine with Kelly's Directories, Ltd.

ARRANGEMENTS have been made to combine the business of Iliffe & Sons, Ltd., with that of Kelly's Directories, Ltd. Iliffe & Sons will still be carried on as a separate entity, and the only change will be that Sir William Berry and Mr. J. Gomer Berry, directors of Kelly's Directories, will join the board of Iliffe & Sons.

Printing Metal

FRY'S METAL FOUNDRY are continuing to do very valuable work in educating the trades which they serve on the technical problems connected with "Printing Metals" and "White Anti-friction Metals." During 1922, Mr. A. H. Munday, their London manager, as well as other members of the staff, gave more than twenty lectures on metals in various parts of the United Kingdom. During the past month the following lectures were given by Mr. Munday: February 23, on "Printing Metals," at the Technical College, Dundee; February 24, at the Technical College, Dundee, to the Dundee Institute of Engineers on the subject of "Metallurgical Problems in Engineering Practice."

New House Journals

MESSRS. SPALDING & HODGE, LTD., have produced the first number of Spalding's Quarterly, a magazine which is to be devoted to paper and print. The publication, of course, is a judiciously obscured advertising scheme. It is a quiet, well-written, beautifully-printed publication, without pushfulness or punch, devoted to the better and best. The Quarterly devotes itself primarily to the interests underlying paper, but as paper men Spaldings will also, we have no doubt, take a keen interest in printing. This number contains a very informative article on watermarking, with six pages of reproductions of some of those most historic and interesting trade marks. This particular number is printed at the Westminster Press on Spalding's antique de luxe double-demy paper, and is a very welcome addition to this kind of publication.

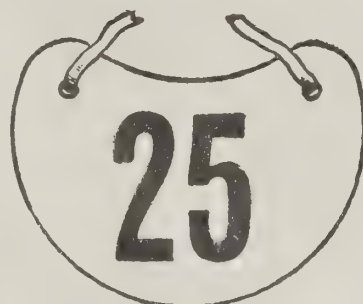
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The Asset of "Good Will"

THE opening months of a New Year seems an appropriate time to speak of Good Will, and surely needs no apologia, even though the writer approaches the subject from the unusual point of view of its commercial value. Probably the average auditor would be stirred to more than the average astonishment were he asked to certify an item in the balance sheet of a trading company recorded as "Good Will of Employes, say, £1,000 or £2,000." And yet this may form a legitimate and very tangible factor in the year's or half-year's trading position. Translated into plain commercial language, the house which studiously cultivates amicable and cordial relations with its operatives will assuredly find in the method a profit of 1 or 2 per cent. upon a year's working. Then, supposing a turnover of £25,000 (not an excessive proposition in these days of large operations), the medium of these two estimates would represent a value of something like £1,800. Yet, basing the assertion upon half a century's experience of the printing and allied branches, not a few undertakings with output far in excess of the sum given not only sacrifice the good-will percentage, but blindly incur an avoidable loss of equal amount through the discontent or actual ill-will of the working staff.

Human nature is the same, whether it be studied in the printing works or elsewhere, and it is inevitable that the man or woman, or "young person," who realises that he, she or it is treated with systematic courtesy and consideration will in general respond in kindred spirit; while where antithetical conditions prevail they will give a purely perfunctory and begrudging service, active enough possibly while under the observation of authority, but lax and unprofitable whenever that direct observation is removed. Under present conditions of business, with relatively high wages and a volume of trade necessarily curtailed by the indisposition of clients to do more than place orders upon a strictly economical basis, it is imperative upon the management to use every legitimate means to obtain the utmost return for the amounts paid out to the employees. The question to be discussed here is as to the best system of securing this result.

It has to be reluctantly admitted that the development of the "super-factory" system has had the effect of destroying to a great extent the sense of personal relationship that formerly existed between employers and employed. Members of a board of directors but very rarely come into contact with the individual workers. Of necessity all executive authority is delegated to heads of departments, who are generally subject to pressure from above to produce the highest possible margin of profit from the operations for which they are responsible. From this condition it often arises that a worker may be engaged for quite a lengthy period without once encountering his or her actual employers. Where such is the case it is unfortunately almost beyond hope to look for close rapprochement or reciprocation of interest between the two bodies. It is attainable in its fulness when a real practical control is centred in the commanding personality of a sympathetic managing director: a man with genuine human sympathy with his fellow-men combined with essential commercial instincts. Happy is the house that can claim possession of such direction. The two qualifications are common enough as separate entities, but too rarely to be found united in one person.

THE SPIRIT OF ANTAGONISM.

Wherever no pronounced effort is made by the management to establish a proper degree of community of interest, there is bound to arise a costly spirit of antagonism. And this feeling will not be confined to one side. Every action of the employers will be criticised and cavilled at by the workers; departmental managers or overseers will be met with difficulties at all points, and their best efforts nullified by harassing friction from above and below; the day's work will inevitably suffer both in volume and quality. Then vials of wrath will pour indiscriminately over counting-house and executive officials, to be re-distributed with equal indiscrimination over the staff in general, of whom the nervous and sensitive will lose their wits, and the stronger-minded more or less openly cabal against constituted authority and send its "best laid schemes" agley. The "chapel," bulwark of peace and fraternity, as the late John Southward once described it, then places itself in direct opposition to the management, and only by a series of miracles can chaos be averted.

The foregoing picture is perhaps somewhat strongly coloured, but many readers will be prepared to accept it as "drawn from nature." The prominent characteristics of an establishment conducted upon such mistaken principles may be shortly summed up as slovenliness, disorder and wastefulness. Neither time nor encouragement is given for the production of really artistic work; any attempt to follow the good old precept of "a place for everything, and everything in its place," by systematic return of type, tools or appliances, or preservation of unconsumed materials, is looked upon as waste of time. The personnel will rarely be found to merit the award of "highly commended" by smartness of movement or skill, while apprentices will generally seem to be passing through a purgatorial period, awaiting in slothful patience for the redemption of time-expiry. For why? There is in the conditions portrayed no single element calculated to attract men and women of real ability or self-respect and self-esteem, to whom security of tenure and appreciation are prime considerations. The staff is therefore largely, if not mainly, composed of "in-and-outs," who are content or compelled to live from hand-to-mouth, and whose practice it is to render in return for wages, not the fullest and best that is in them, but the least exacting to themselves, and consequently the least creditable and remunerative to their employers. Such employers, naturally, throw the entire blame upon the workers, but the real responsibility rests primarily with themselves: they simply reap the harvest of their own sowing.

THE OTHER SIDE OF THE CANVAS.

Happily, there is another side of the canvas to be presented. There are among us many heads of important houses who are proud to consider themselves members of the "companionship" by whose assistance the success and reputation of their business have been built up. And there are others of a somewhat younger generation who have grown up under the older dispensation and become deeply imbued with its traditions, to whom that word "companionship" still holds an attraction and a meaning altogether deeper than that conveyed by the colder word "chapel." In such establishments grey heads are not scarce features, and it is common to hear them addressed by principals as "William,"

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OUR readers will have noticed that in this copy of THE CAXTON MAGAZINE there appears a post card inserted for their convenience when communicating with the manufacturers of any goods advertised or referred to in our journal.

Owing to Post Office restrictions, we are only permitted to enclose ONE such card in each copy—which of course is totally inadequate—and consequently we have decided to supply GRATIS and POST FREE ANY QUANTITY OF THESE ENQUIRY CARDS UP TO 100 to every regular reader who fills up and sends us the form below.

To the Proprietors THE CAXTON MAGAZINE,
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*Please forward GRATIS and POST FREE.....Enquiry
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Address.

or "John," or even the more familiar "Joe." Those grey heads are of extreme significance: they speak of continuity of twenty, thirty, even forty or more years of association with the productions of the house. There are mutual trust and confidence—more, there are personal knowledge and personal intercourse at the foundation of their relationship, an interest in all that concerns the welfare of individual workers and the fortunes of the house.

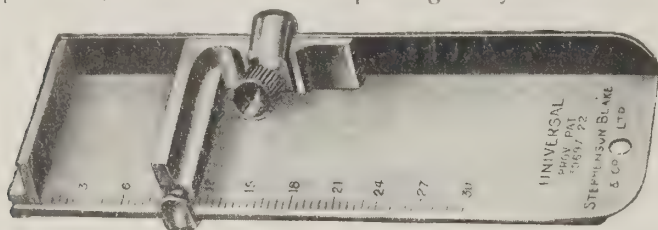
HOW GOOD WILL OPERATES.

Let us consider for a moment how this element of Good Will between employers and employed operates, how its commercial value arises, and how its inclusion as an asset in the balance sheet might be justified. Continuity of service counts for a good deal in itself. Firstly, the individual who has "grown into" the business of a house has become intimate with the minutest detail of its permanent productions; he knows exactly how the work has to be carried out, and is never in danger of having to retrace false steps—otherwise to do the work twice over. Secondly, his knowledge is available for the guidance of newly-imported workers. Thirdly, he

has in his mind a complete schedule of the material resources of the house and where they are to be found, without loss of time in hunting for them. Have not these three factors a value that can be expressed in terms of £ s. d.? But the most important of all is his recognition, from long experience, that in putting forward his best efforts on the output of a department he is serving his own best interests. Such men (and, as a Parliamentary measure would express it, "the word men includes women") never require driving, any more than a willing horse requires the whip. The repute of the house is *his*, and he will instinctively see that it suffers no loss at his hands. So all work is carried out without unnecessary pressure from any quarter, without friction, and without waste of time or materials. The general tone of a factory is maintained at a high level; sour looks, quarrels, irritability, and expressions of discontent are conspicuous by their absence. The keynote from year to year is mutuality of interest, sympathy, goodwill; and, to return to our starting point, the writer claims that this may—nay, *does*—form a legitimate and very tangible factor in the year or half-year's estimate of the trading position.—GAMMA.

A New Stick

TIME- and labour-saving devices for printing office requirements and accessories are being continually introduced, but the average composing stick in use to-day has undergone very little improvement for many years, and the old trouble of variation is still with us. Ideas come along with little to recommend them, and they are soon laid to rest; but at last a really practical point-standard stick has been put on the market by Stephenson, Blake & Co. Departing very little from



the ordinary pattern in appearance, it is lighter and more pleasant to hold, is instantly adjusted to point ems or half-ems without the use of quads or ems, has a slide which, once set, is perfectly rigid and cannot get out of truth; whilst the measure never varies, no matter whether one or a dozen sticks are used on the same job. Known as the "Universal" composing stick, and offered at a moderate price, we predict a great future for it.

Advertising Canvasser's Commission

AN important judgment has been given in the King's Bench Division by the Lord Chief Justice on the question of continuing commission. Mr. A. J. Charles, an advertising canvasser, sued Messrs. Bertram Day & Co., advertising agents, for damages for alleged wrongful dismissal, and for commission claimed to be due to him upon renewals of advertisements received through his instrumentality. Judgment was given in defendants' favour on the ground that plaintiff could not recover commission for advertisements renewed after his dismissal, even if they had first been obtained through his instrumentality.

Typographical Association Balance Sheet

THE half-yearly report of this Association up to the period of June 24 of last year shows a loss of £7,500 on the general fund, which is brought down to a net loss of £3,012 owing to a gain of £4,487 on the superannuation fund. But, of course, this does not include the period of the dispute of last year, which must have involved the Association in great expense. The only reference to the dispute in the report appears in the general balance sheet, where, after giving the total of the general fund on June 24, 1922, as £75,340 3s. 6d., a footnote explains that "since the close of the half-year a sum equivalent to this amount has been expended."

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Quads

THE man who "spoke rudely of the Equator" is dead, but he has left a large family. I have heard several rude things lately. Some old; some not so old. Some true; some not so true.

A COMPOSITOR was speaking rudely to me the other day about the still-prevailing fault of expecting compositors to turn out work expeditiously and satisfactorily when they have not adequate material. Sometimes, when they go to the store, they find they must come back empty-handed, or they seem doomed to spend so much time in the store that they think they may as well go back empty-handed and make shift how they can. My informant apparently sees this sort of thing constantly.

I SEE this, too. I also see the other side. Employers are constantly buying type supplies. But probably they do not always buy as wisely as they might.

LIKE this compositor, I myself have spoken rudely once or twice. For instance, I've rubbed in what to me were rather disquieting facts as to the great degree to which printing was indebted for its epoch-making improvements to the outsider. Perhaps I've a bit overdone this.

"SHALL I apologise?" Northcliffe asked Austin Harrison after The Daily Mail's shell-shortage attack on Kitchener (*vide* English Review for last September). "No; stick to your guns," said Harrison.

SHALL I apologise to the craft for implying a mental laziness; a too-Chinese grandfather-imitating inactivity? No; I, too, must stick to my guns. And for like reason. Harrison believed there had been real shell shortage, though he thought Northcliffe in saying a true thing had said it in the wrong way. There has been too little zest for improvement in our craft. The watchmaker, the schoolmaster, the titled amateur, the artist, the civil servant, the journalist, the actor—have to a very notable extent been our epoch-making inventors. So I must stick to my guns.

ONLY one must be fair—even to one's friends. Printers, after all, have shown a fair amount of ingenuity.

IF Lord Stanhope is credited with the iron press and with various stereotyping improvements, who is to say that his associate, the printer Wilson, jackal to the lordly lion, had not pretty well as much to do with the inventions as his lordship. Lord Stanhope himself may hardly have realised his full indebtedness to Wilson.

NICHOLSON'S patent in 1790 had in it clear indications of the way to make both cylinder flat-beds and rotary machines. All honour to a keen thinker who was not a printer. But no Nicholson machine was ever constructed. It was the printer Koenig who first made a cylinder machine, and enabled The Times to advance fourfold upon the 250 per hour of each of its dozen or so presses which printed the story of Napoleon's abdication in 1814. A speed of 1,100 an hour Koenig made possible. And he indicated the potency of the much greater things soon to follow.

IT was our printer Main who in 1850 gave us the Tumbler machine. Its cylinder swung backwards and forwards, making a three-quarter revolution. You fed at the bottom of the cylinder. Sometimes one man would both feed and take off. The cylinder was very small, which feature was perpetuated in the small-cylindered Perceler, which in a special sense was the successor to the Main's Tumbler.

A VERY ingenious machine the Main was, altogether. A crank and bar propelled the table; and because this, if unsupported, would mean a very long stroke, the printer Main contrived a mechanism of a small wheel actuating a larger one which should support and extend the power of the rod thrust. This ingenious printer was surely the father of our modern Wharfedale, which Dawson and Payne made about six years later.

THE printer Forster was the father of our composition rollers. Round dabbers were in vogue a hundred years ago. Koenig, supported by that other forward-looking printer, Bensley, of Bolt Court, Fleet Street, had tried leather rollers. Another man had tried skin rollers stuffed with hair. Forster set himself to make what came to be called the old Reliable—the rollers of glue and molasses.

IT was a printer Mackie, controlling The Warrington Guardian office, who invented the Mackie typesetter. He published a book composed by its means.

I REMEMBER a printer, too, who invented an excuse. We don't feel very grateful to him because he kept the secret to himself, and the art of excusing died with him. Just as the art of making flexible glass has been lost to the world.

IT would have been very interesting if we could to-day encounter flexible transparent glass; and flexible transparent excuses.

IT was, of course, a printer, Ira Rubel, who nearly a quarter of a century ago gave the world the process of printing upon paper by rubber offset, as the result of his wide-awake observations; particularly of his examining a spoilt sheet. "I've learned more from waste sheets than from good proofs," Harold Curwen lately told us.

THE two-revolution is not a gift from some non-printerian American. It derives from the printer Koenig, or the two printers Koenig and Bensley; the latter a Londoner. More strictly perhaps it derives from Bensley's mother or grandmother or great-grandmother.

WHAT I have in my mind is "mother's mangle"—not the little contraption of two horizontal cylinders, one above the other, to be seen in our homes to-day, but the great box mangle of earlier days, which was so large that big linen sheets could be easily passed through it. "Mother's mangle" was operated by a bar with a knuckle joint. This worked in connection with a small rack. The movement was continuous in one direction, but a backward and forward movement of the mangle was obtained by the traversing gear engaging the teeth of now the top and now the bottom sides of the rack.

THERE you have the two-revolution actuating method.

LOOK under your two-revolution machine. Note the oblong rack, and its crescent-shaped ends, or shoes as they are called. It looks like a circle toothed on the inside, which circle has been badly sat upon and nearly flattened right out. Into the teeth of this circle fits the traversing gear. That gear moves continuously in one direction. When it comes to the end of the rack, it is guided round the end-enclosing crescent, and it engages the teeth of the other side of the rack. Whereupon the bed of the machine moves back.

BENSLEY'S mother or aunt benefited by this knuckle-joint movement. Bensley and Koenig gave it to the printing world, using two spring buffers to help it out. Napier embodied it in his press of 1828. Hoe used it, the teeth in his case being on the outer side of our flattened-out circle.

MIEHLE improved on this idea by making the rack teeth face each other, and by various devices for modifying any shock at the reversal.

Re that reversal. Do you who are daily doing beautiful work on your Wharfedales realise to what mechanical ideas you owe a large part of your satisfaction and success?

I SUPPOSE I may say that you largely owe it to the way in which the Wharfedale bed is gradually slowed down as it approaches the reversal. A two-revolution machine bed travels at one speed. The shock of reversal in the Miehle two-revolution has been variously eased. There are the air buffers.

THE Wharfedale bed travels at a variable speed. The aim has been to avoid an undue shock at the end of the stroke. Its cylinder is made to over-travel the due distance by a small finely-calculated length; and then the push bar operates to push it back—to re-create the exactly right relationship of parts, and thus ensure dead register.

WE are, I think, on the eve of various important changes as regards our machine equipment. I was watching the demy-folio Miehle job vertical machine the other day. To start with, it took no more space than an ordinary platen. It is a stop-cylinder machine, with vertical travel of cylinder and forme. It ropes in to its service that good, cheap servant of us all, the law of gravity. I won't say it treats gravity with levity, but it certainly makes play with it. A piece of 6-point type matter went twice through the machine. There was a plunger in the forme, and the printed plunger figure was, of course, altered at the second impress, and recorded the alteration. But for that, you would never have thought there had been more than one printing. The machine was running on this 6-point while I watched.

I SAW, too, what appeared to be a piece of black letterpress of 8- or 10-point—I forget the size, but quite small. No black ink had been used. The yellow, blue and red of photo-trichromatry had been employed.

POSSIBLY we have reached the day of the machine of multiple operations. Already in counter-check printing works we have machines which print in two or more colours, rule, perforate, number, cut, make out the account, collect the money—no; in the last two items I am anticipating. However, they do enough, in all conscience. Similarly the public is now, it seems, to be served by machines which print and fold and gather and stitch and bind; all in one travel.

BUT there are other very important changes to be expected. I cannot say more than to suggest to you to notice how litho and letterpress have been coming closer together; litho desiring more "relief" in its printing surface; letterpress content with what would but lately have seemed an unimaginably small relief.

ON the whole, I think we may comfort ourselves that as printers we are not likely to die of ennui just yet.

FRANK COLEBROOK.

Postage on Printed Papers

THE Joint Industrial Council of the Printing and Allied Trades of the United Kingdom have again been pressing upon the Postmaster-General the need for further reduction in the postal charges. A return to the halfpenny postcard rate was urged from many standpoints, and a reduction in the printed paper rates to the pre-war level, or alternatively for the restoration of the former minimum rate of 2 oz. for 1d. Mr. Neville Chamberlain was not very sanguine as to the ability of the Department to make either of these changes. He urged that the printed paper rate already involved the Post Office in a loss, while the trivial increase in the amount of postcard traffic since the former reduction did not encourage the Department into the belief that a further reduction would lead to increased revenue. It was urged upon him that these questions had a distinct bearing on trade and employment, and he promised to fully consider the whole range of the postal charges for the next financial year, in the light of the arguments that had been put before him.

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By FREDERICK S. BARNETT.

PART I.—SECTION I (*continued*).

WE pass now to what may be legitimately termed the regular cycle of books applicable to almost any description of business.

They are few in number, but the important thing to bear in mind is this: that each book bears a distinct and close relationship to the others, between them giving a *complete* record of all transactions carried out and their results, whether favourable or adverse; all purchases on behalf of the business, and all sales from the accumulated stock; all running accounts, whether to your credit (owing to you) or debit (owing by you); all cash passing inward (to the debit of the business) or outward (to its credit). It requires no particular acumen to deduce that, given accuracy in the foregoing conditions, the balances brought down from each will at once reveal broadly the solvency or insolvency of the business, but it will stop short at that unless that cycle of book records is supplemented by what may be distinguished as the inner technical records which will enable you to put your finger upon any desired point and say, "*This* is the groundwork on which the business is growing with profit"; or, "*That* is the weak spot—the source of loss which is holding the business back."

We have used the term elsewhere "single entry," but for all practical purposes it may be at once dismissed from our consideration beyond illustrating its obsolescence. It was an *incomplete* system, which stopped halfway on its contemplated journey, supplied one with only half the information essential to form a correct judgment on the actual financial position, and, worse than all, left more than one wide-open door to the fabricator and the fraudulent. On the contrary, the system known as "double entry" (in the writer's view not the happiest descriptive term advisable, but it suffices) not only records a fact, but *proves* it—as, for simple example, not merely the receipt of goods or cash, but how, when and where these were disposed of.

WASTE BOOKS FOR COUNTING-HOUSE AND COUNTER.

Very considerable confusion exists here and there as to nomenclature in books. One firm uses what it calls a Waste Book, which is in effect a very rough and incomplete record of daily transactions of debit and credit, these being sometimes transferred to a Day Book or Journal, sometimes direct to Cash Book, Ledger, or what-not. Another dispenses with Waste Book and Journal alike, making the Day Book carry all first and secondary records. With yet another the word Journal conveys a book which summarises the revelations of all the primary books, at given periods, so as to supply, as it were, a bird's-eye view of the weekly or monthly situation. There is use for each of these books, and we hope to be able to show their individual merits and advantages.

Bearing in mind that we are considering a hypothetical business involving cash and credit transactions, a distinction is drawn at once between counting-house and counter, and we hope to impress the advantages flowing from their segregation. The general object of each is alike, namely, to secure accuracy in recording any circumstance that may transpire requiring to be dealt with in a different place or time.

The Counting-house.

Let us suppose one dealing with a morning's correspondence. Each item arising will be noted in the Waste Book thus:—

Feb. 5.—J. Morgan & Sons—Statement £18 15s. Mr. L. to draw cheque to-day less 5 per cent. on full month's a/c.

Evans & Co., order 5,000 booklets as estimate of Jan. 23. Carefully carry instructions in this letter to order sheet. Ack. by E. J.

E. Thompson, Bridgwater, remittance £3 15s.

S. Watkins, Frome, inquiry *re* balance of stationery order. Get away to-day, for E. J. to reply.

Steen and Cliver's a/c. Mr. L. compare invoices, note dis., and return to E. J.

Arkwright's complain of quality of paper in goods. A. M. compare with estimate and particulars, and report to E. J.

Gas a/c.—Mr. L. to check.

Stimpsons, Leeds—Cheque £32 16s. 4d.

Walbrook's acceptance £132 10s. two months.

R. Johnson, Sheep St., wants consultation *re* orders to give out. Ring up, will see him at 3 p.m., if convenient. Report E. J.

F. J. Banks' a/c. £31 18s. Mr. L. in ack. write hope to have opportunity of tendering for summer catalogue. E. J. to sign.

These few examples are sufficient to show the general plan. The book will accompany the documents to those (say Mr. L., cashier, or A. M., works manager) who may have to deal with them, who will sign the separate items and carry out instructions. Thus the directing mind (E. J.) has the assurance that each item has received its due attention, or an explanation of avoidable delay.

The Counter.

The transactions over the counter may, of course, be of a very mixed character, comprising cash sales, credit sales, instructions regarding work in progress, or the receipt of orders for new work or for goods

not in stock. It is very desirable that the first-named of these should be recorded by a different method from the Waste Book, say by the double check of manifold counter-book and cash register. This, not simply as a check against questionable practices, but because it affords the easiest means of distinguishing cash and credit sales, and also of analysing the *character* of sales from stock. Only *credit* sales would be included, to be dealt with by the counting-house in proper course. Next, current accounts will be tendered over the counter; these will be noted in the Waste Book for accuracy, but the cash will go straight to the counting-house, not through the register or till, for reasons which will suggest themselves. The counter Waste Book may then contain such entries as these:—

Feb. 5.—E. Willmott, Church Street, has decided on reflection to have his circulars printed in blue instead of black. Explained there would be slight extra charge. Passed instruction to A. M.

Mr. Richard Wyatt, "Glenwood," Eaglescliff Road, Westcliff: One ream large-post 8vo. notepaper, Colne Valley Parchment, stamped (R.W.) relief from die, blue (as specimen), but worked $\frac{1}{8}$ in. higher, first page. Also 500 square 8vo. envelopes to match, with initial die R in shield. Promised for Feb. 12. Dies in house.

B. Stephenson, Carlyle St., paid cash £2 13s. Passed to Mr. L.

G. Samuelson, 31, Brick Lane: Demy fo. ledger, rf. clf., 10 qrs. 38/-; cash book, 6 qrs., 30/-. Delivered by van.

L. Parkinson & Sons, ironmongers: Order 5 rms. rope brown as last. Very urgent.

The initials R.W. in margin are intended as a suggestion that when feasible a client might advisably be invited to initial an order to endorse its accuracy of detail, as experience shows that the memory of clients is not less fallible than that of assistants. The counter Waste Book would, of course, be dealt with in the same routine as that of the counting-house, each item signed by the responsible person. Treated as suggested, not much in the day's transactions can escape prompt attention, for the simple reason that nothing is left to mere memory, otherwise chance. The examples given are quite sufficient for their purpose, and we will now pass on to

THE DAY BOOK.

The effective purpose of the Day Book under the plan under consideration is to record, in first in-

stance, all transactions, otherwise deliveries of goods sold, that have to be transferred in turn to the ledger, to the debit of clients and the credit of the firm. We may instance the fourth entry in the counter Waste Book, which would appear in the Day Book as shown, with other entries:—

Monday, February 5, 1923.					
G. SAMUELSON, 31, Brick Lane, E.C.					
	1 10qr. demy fo. ledger, rf. clf.	385	1	18	0
	1 6qr. do. cash book, do.		1	10	0
9621	S. WATKINS, Frome.				
	5 rms. letter paper, litho'ed, black ink, 21lb. cr. ld. ...		2	12	6
	2000 No. 6½ envelopes to match, blind stamped from die. Balance of order 876 of Jan. 17. Die and plate returned	732	1	5	0
9876	T. WALPOLE, 32, Murray Bank, Edinbro'.				
	20,000 crown, 4to circulars, printed black ink, as per estimate 3,165, "Swiss Watches"	514	6	0	0
	Engraving special block for same (returned with goods)		-	18	0

There is no need to carry the illustration any further. The figures in front may indicate the progressive number of the order passing through the works; those at the right hand in front of cash column refer to the Ledger folio. Each entry in the Day Book should comprise sufficient detail to identify it with (perhaps to correspond with) the invoice which will accompany or follow delivery of the goods. In practice the manager of works will see that completed order sheets and necessary details reach the counting-house as early as possible to facilitate entry in the Day Book and dispatch of perfect invoice where practicable, or simple advice note or pro forma invoice where the former course is impracticable. But in any case the day's entries should fully represent the goods dealt with for that day, and thus justify the title of the book itself.

With many firms the Day Book is ruled with double cash columns, and it is made to carry that cash account inward and outward as well as credit sales; to the writer this appears unnecessary multiplication of entries, as the cashier should have complete material in the two Waste Books.

(To be continued.)

The Labour Trouble at Messrs. Samuel Jones and Co., Ltd.

MESSRS. SAMUEL JONES & CO., the gummed and coated paper makers, Bridewell Place, E.C.4, have sent out a letter to the trade explaining the position of things at Camberwell, where the National Union of Paperworkers have instructed their members not to handle the goods of the firm. This is how they state their case:—

"To put it simply, we are fighting a battle to retain the rights of managing our business in the best interests of our customers and all engaged in our business, and we think you will agree it is vital for all businesses to maintain this right.

"We have a Sample and Publicity Department, managed by a lady who had been selected from our

office staff. She needed assistance, and a well-educated girl was engaged from the Datchelor School, Camberwell, to train to be supervisor of this department. To this the Trade Union objected, on the grounds that she was not a member of their Society. We think you will agree this was entirely wrong, for none of our foremen, forewomen or supervisors are in the Union. The girl in question has not displaced Union labour, and she will never have to do any work except of a managerial capacity.

"We are filling up all the positions in our works as fast as we can. We have found a surprisingly good set of people, and we do not think we shall have much difficulty in executing orders. We have no quarrel at all with Trade Unionism, but only with the action of our employes, and we hope you will support us in our fight."

The Lock-up and Rising Spaces on the Printing Press

By T. J. GAMMON.

MODERN business calls for a continuous alertness on the part of those responsible for the success of that business, and in no trade is it more necessary than in the trade of the printer. Improvements in machinery and methods must be closely watched, and any unsatisfactory or delaying operations needing attention, need taking in hand by proficient men, and an improved procedure devised and adhered to, until that also becomes obsolete, and again revised. The writer has been connected with the printing trade for some 25 years, visiting printing works in various parts of this country and abroad, and whether in news offices or in the works of the commercial and art printer, the complex and accurate machinery required for the production of the various kinds of printing shows the modern printer's desire for up-to-date methods of production. Improved output, both in quality and quantity evidently is the desire of the engineer in designing, and the printer for installing the various machines, etc., to cope with modern demands. The fine art printing machine (two-revolution or stop and folding machines, and the ingenious and delicate cylinder), the heavy and light platens, bookbinding, composing machines, have all done their quota towards uplifting the "Art Preservative" to its present-day position, all of which accomplish or fall short of the high aims for which the machines were designed, according to the ability of the individual in charge of it. Yet, side by side with the latest ideas in mechanical up-to-dateness, can be seen in constant use methods that were originated almost with the birth of printing from movable types, namely, the method of lock-up of formes, whether of type pages, or types and blocks. To-day, with the almost general use of composing machines, particularly monotype machines, producing new and shiny types,

THE LOCK-UP OF FORMES NEEDS REVISING

to be abreast of modern type conditions. A method that has advantages both for new type and type that has been well used, therefore less likely to slip, is worth trying out, the method suggested is such that the lock-up squeeze shall be on the centre of the type body, and not from the foot to $\frac{5}{8}$ in. up. The trouble of rising spaces is common to all types (and to rising slugs also) and as all old printers know, new foundry type was doped with stale beer to give

it the required stickiness to prevent the spaces rising, but to-day, with the usual rush work and the general use of the monotype machine, calls for a revision of the "stone-hand's" methods to suit modern type formes. The lock-up, as used to-day, is all very well for old and sticky types. To lock up from the foot of the type upwards may give only the minimum of trouble with rising spaces, providing the side-sticks and furniture are not binding on the leads, but with new type such a lock-up tends to squeeze the foot of the line or page, and so "fans open" the top, allowing the spaces an easy exit upwards. To obviate this "fanning," the forme will be more solidly locked up if all furniture, side-sticks, chase, leads and quoins, etc., are made up into the forme in such a manner that all are standing a nonpareil away from the printing machine bed. With the standard furniture, etc. ($\frac{5}{8}$ in. thick) the type face would then be approximately 10 points above the chase and furniture, quite a safe clearance, and would then bind the type and blocks in a solid mass, and there would not be any squeeze on the foot (the tendency of the squeeze being rather to expand the types at the foot) the fanning would be eliminated and the spaces firmly held. This method of lock-up would tend to embed itself into the types.

MECHANICAL QUOINS ARE PREFERRED,

as they do not become distorted like the wood quoin, and of course, care must be taken so that long leads, etc., are not taking the squeeze. The above method would call for such a departure as to cause something like a revolt from men of fixed ideas, but the enterprising man will, I think, see that the method correctly carried out, will help him over his machining troubles. The chase, furniture, etc., would have to be raised by the means of underlaying 6-point reglets beneath them during imposition, and would, of course, remain on the stone when the forme is lifted. Somewhat similar methods would have to be used if the forme has to be unlocked on the cylinder machine, to prevent the chase dropping. The furniture and leads would not fall so freely as the chase, unless the chase was actually lifted off.

The compositor will not allow that the forme needs unlocking by the pressman, but most pressmen also have ideas on the subject.

Methods of Costing

A SERIES of articles on costing is appearing in the Times Trade and Engineering Supplement from the pen of Mr. W. Howard Hazell, who has made this subject peculiarly his own. The point of interest to printers is his contention of the inaccuracy of the method of adding a flat percentage for general expenses to the cost of labour and materials, since the result is misleading even when conditions are normal, and prices are stable. The aim of a true costing system is to find the total cost of every part produced, to test the efficiency of a factory and to detect leakages and losses. Mr. Hazell contends that under the "bulk" costing method this is impossible.

Obituary

A REAL master printer has passed away by the death of Mr. D. P. Curtis, of Dublin. He took a great interest in the works of dead and gone masters of the trade, and he would peruse eagerly such books as came his way dealing with the craft, both ancient and modern. His knowledge of machinery, types, and methods of production was wonderful, and his resourcefulness in an emergency was a testimonial to his knowledge. Open-hearted and generous to a fault, he bore no man ill-will, and made no enemies; he was genial company, but at the same time of a retiring nature. In addition to running his own business, he edited The Irish Printer.

Reviews

"*Commercial Engraving and Printing.*" By Chas. W. Hackleman. Published by the Commercial Engraving Publishing Co., Indianapolis, Indiana, U.S.A. Agent: Reginald Eccles, 1, Albemarle Street, Piccadilly, W. Royal octavo, pp. 790—56.

This unique volume should find a ready sale as a work of reference for printers and advertisers and others who have to deal with the placing of orders for technical photography, engraving or printing, but who have no opportunity of becoming acquainted with the essential technical details of the wide range of subjects which is covered by the book.

It is indeed a complete, well-written and fully illustrated encyclopædia, although not treated in encyclopædic form. The first chapters on Commercial Photography describe the methods that are employed in all classes of work, including those presenting great technical difficulty, and the means by which such difficulties may be overcome are carefully explained. The preparation of drawings for illustration by all methods in use are dealt with, and their suitability for all classes of catalogues and advertising is shown by means of well-selected examples. The many ways in which photographs may be treated and reproduced by the halftone process demonstrate a number of ideas which are not known sufficiently well. The decoration of type pages also receives attention, as well as the variety of ways in which satisfactory showings of mechanical details in advertisements may be dealt with.

The making of all kinds of blocks is described, and examples of colour printing both by halftone block and offset printing are shown.

Other sections deal with stereotyping and electrotyping by the wax and lead moulding processes.

The section devoted to letterpress printing includes specimens of a number of American types, and a chapter on the preparation of lay-outs; whilst the treating of records and the modern equipment of the composing room also receive attention, together with machine composition, the details of hand-setting, and the correction of proofs are also included.

Details of letterpress printing and the various overlaying processes, modern machines and newspaper presses are given, and also a chapter on lithography and offset printing with modern illustrations.

Steel plates and die press printing and photo-gravure are well covered, and there is a good chapter on inks and the harmony of colours; but in a brief review like this, many subjects included cannot be mentioned.

Towards the end of the book we find chapters on the manufacture of paper, quality and finishing of paper and bookbinding, whilst the end of the book is devoted to mailing lists, postal information, and filing systems.

We have examined this book with great care, and can thoroughly recommend it as a work of reference; the author has done a valuable service in placing such a book at the disposal of those engaged in the many ramifications of the industry, which gives authentic information in a concise form, and which represents the most up-to-date American practice in all branches of the many trades which it covers. We only noticed one discrepancy, and that is a mistake in one of the diagrams of a printing machine; but that is a very trivial matter.

"*The Asian Printers' and Stationers' Annual and Directory, 1923.*" Published by Cama Norton & Co., 11, Elphinstone Circle, Bombay.

This represents a new effort on the part of an Indian publishing house to produce a diary for the benefit of the Asian, and particularly the Indian, printing trade. It is the only publication of its kind in India, and should form a valuable medium for traders in all parts of the world to get into touch with the Indian market.

The Diary contains a comprehensive directory, the most important part of which, from the point of view of firms trading in these markets, is a list, stated to be complete, of printing and litho houses, stationers and publishers. There is also a list of supply houses in India for the various branches of the trade, as well as a list of all the periodicals and newspapers.

The general style and composition is fairly satisfactory, and the display of the advertisements is in every case adequate. The editor is Mr. N. N. Cama, B.Sc., and he has done his work well, although his editorial experience does not appear to be very ripe.

A long article on the press in India written by R. N. Vatcha Ghandy gives an interesting account of the evolution of the press in that country from 1799, when Lord Wellesley passed some regulations which made it necessary that every paper had to be inspected by a censor before publishing, until in 1917 the Government of India considered the modification of the Press Act, as a result of which a Committee was appointed, and in July, 1920-21 it was recommended that the Press Act be repealed.

In a foreword the editor states that this first issue has been hurriedly prepared, although it numbers upwards of 216 pages. Extensive preparations are on the way for the 1924 edition, which is to be enlarged to about three times the size of the present one.

"1523—1923." Such a title cannot but stir the imagination of a printer who has any love for his craft, and it will probably send his thoughts wandering back through the centuries to that early period in our history, the 16th century, when so many fine things were accomplished.

"1523—1923" is a calendar published by Linotype & Machinery, Ltd., which is most original in its conception and masterly in its execution. It forms a bridge between a classic piece of printing of the early date and the work of the Linotype and the Miehle machine to-day.

The chief interest of the production is a series of woodcut illustrations of the months representing the twelve ages of man; these have been reproduced by wood engravings from the originals in a *Book of Hours* by Thielman Kerver, published in 1523. The title page of the original book is also shown, and it is a fine engraving of the period showing Kerver's printing mark. In the original book Kerver used his printing mark, the two unicorns, as a title page; this is a fine specimen of the engraving of the period, and it has been used to excellent advantage in the reproduction. The preface of the calendar contains an authoritative account of Kerver's work and of the volume from which the illustrations were taken.

The work is set in the Linotype Benedictine series, which is based upon that used by the Italian printer, Francesco de Benedictis, in the edition of the Herodian the Historian, issued in 1493 at Bologna. In going to Francesco de Benedictis for a type model

and to Thielman Kerver for the illustrations for this calendar, a rare harmony has been attained, because they both possess much of the same spirit. In the reproduction of the original woodcuts by the wood engraver, and the reproductions of the Benedictis type as matrices for use on the Linotype machine, and the printing work on the Miehle two-revolution printing press, an opportunity is afforded to demonstrate the capacity of the Linotype machine in conjunction with the Miehle press to produce economical, and at commercial speeds, printed work both of character and distinction, and shows to the best advantage; the slight variation in alignment and the occasional irregularity in set, which are obviously intentional, imparting to the printed page a lack of stiffness which is distinctly restful. The simple title page in caps. is very satisfying.

To have included illustrations of the Miehle and Linotype machines in halftone would have been an anachronism, but this has been avoided by the use of wood engravings capably cut in the best style of the '60's. The work has been printed, and we should imagine that the idea was originated by, George W. Jones at the Sign of the Dolphin. The light of the printing craft burns brightly in Gough Square. "1523—1923" will no doubt penetrate into many offices where only rough-and-tumble and commercial composition is undertaken, and it cannot do otherwise than inspire compositors, machine operators and pressmen—not to speak of master printers, to whom it is primarily directed—each to do his fair share in the improvement of our standards of craftsmanship.

Further Discussion on Wages Negotiations

AT a meeting of the West and North-West District Association on February 13, the discussion on the recent wages negotiation, reported in our last issue, was continued by Mr. A. Bonner, who spoke with much sympathy for the employes, though he regretted the lack of interest generally existing amongst them towards the employing houses. He strongly advocated a more democratic view of the position of employer and employed.

Mr. Goss (of Messrs. Baines & Scarsbrook) followed with some friendly criticism of the existing relationship between the L.M.P.A. Executive and the ordinary member. He said too much was made of the privileges of the latter and too little of the obligations of the former, and complained that the admission of the allied trades to membership had been allowed to result in unreasonable increases in prices. He advocated the appointment of an organiser for each district; friendly gatherings at one another's houses; the pooling of experiences for mutual benefit; and for more stress to be put on efficiency rather than on the imprint, as well as conferences between houses engaged in the same class of work.

Mr. J. R. Burt, filling a gap caused by Mr. Skelton's absence in the North of England, briefly reviewed the conditions and difficulties the Council had to work under, stressing the need for more confidence, a better understanding between the different sections of the trade, and greater consideration for one another. He disagreed with the differentiation of Union and Non-Union houses as operating against favourable agreements and because it gave the impression of a divided association. Turning to labour matters, he felt that the efficiency of the masters in negotiating was second to that of the men, and advocated the appointment of an expert adviser to investigate points put forward by the Unions and the probable effect of any demands made on the trade as a whole or individual houses. Agreements should not be come to till this had been done. He also advocated the formation of a guarantee fund which he thought could be invested to produce a dividend and could be applied in reduction of subscriptions or other ways. Such a fund, he felt sure, would not be looked upon with disfavour by the Union leaders, as it would have a steadying effect on the trade.

In the discussion that followed Mr. Langley analysed the criticism generally directed against the

Association bringing it all back to the absence of interest and effort on the part of the individual member.

Mr. W. L. Sidders welcomed the constructive policy put forward. He instanced the activity and thoroughness of the advertising agencies as compared with the apathy of the printer, and advocated the formation of a fund to push print and the pooling of salesmanship for the benefit of groups of the smaller houses.

Mr. Young agreed generally with Mr. Burt, and regretted the want of cohesion amongst printers, who he felt were too much in opposition to one another; he also thought that the position of the small printer in the Association would have to be re-considered.

Mr. Perry considered the criticisms justified up to a point. If the Association had failed in some ways, it had more than justified its existence in others. The friendly feeling engendered had been of immense service in welding together the members.

Mr. Searle felt the members were not sufficiently consulted; more matters should be remitted to the districts, and the meetings should be made more educative. The questions of advertising and office routine and management needed special attention.

Mr. R. A. Austen-Leigh, in response to the President's invitation, briefly reviewed the discussion. He thought the engagement of a counsel to advocate the master's side might not prove an unmixed blessing. Such a man would certainly be difficult to get, and would be expensive. Having referred to matters now under discussion at 24, Holborn, and expressed his pleasure at being again at one of the meetings, the discussion was closed by the President thanking those who had come forward with information and suggestions on the important matter that had been before them.

CHANCE & BLAND, Ltd. GLOUCESTER,

*possessing an up-to-date typesetting and letterpress
plant, desire enquiries for pamphlet
periodical and book work,
etc, etc.*

Whys and Wherefores of Advertising

By J. SANDHAM WARING.

IN these days and the immediate past much has been written and spoken on the whys and wherefores of advertising, and I have before me a selection of epigrams and catch-phrases which may interest readers of THE CAXTON MAGAZINE.

For instance, if the trader wants to let nature be his teacher let him note the fact that "a hen cackles every time she lays an egg; a duck says nothing; a million hen eggs are sold for every duck egg."

Or: "Does the hen stop scratching when worms are scarce? No, sir, she scratches the harder; she makes the dirt fly." Readers may have seen these two examples before, but they are worth repeating.

We have also had it put before us that "a gooseberry bush will not bear fruit in a cellar, and that neither would business prosper unless it was given the light of publicity."

Big businesses were at one time little ones, just as the old oak tree was once a little acorn. Life is a fight against nature, and the acorn would not have become a tree had it remained in the ground thinking about it.

The merchant sows seed in his advertising for the same reason that the farmer sows seed in the ground, and if the former does sometimes fail to get satisfactory returns, as the farmer does after a wet season, the wording of the advertisement, or its display, or its medium is at fault. Rightly conducted, advertising results in trade crops "as sure as the night follows the day."

"Publicity is the sunshine that ripens trade." You cannot put a blind eye to the truth of that statement as Nelson put a blind eye to his telescope.

If you believe that a cat has nine lives, you must admit that you have only one, and if you are in business you can only make the best of your one life by advertising.

There is nothing to be surprised at in advertising. It does wonders. The man belongs to the poke bonnet period who would get the same surprise as the American farmer who put an egg in his pocket, forgot all about it, and then found a week later that it had hatched.

The merchant princes are all agreed on the value of advertising. Shakespeare also advised to "give to a gracious message a host of tongues," and there are some good ways by which the business man can do that.

Someone asked a realist: "How do you find trade?" and got for his answer: "By advertising."

Here is a quotation worth bearing in mind when considering a launch in publicity: "Never put off till to-morrow that which you can do to-day," for even if "a man wants but little here below" he stands a better chance of getting it if he advertises. "Lost time is never found again"—neither is the advertisement which should have been printed a week ago.

A trader should not count his chickens before they are hatched; he should help along the hatching process by advertising.

"To be or not to be—that is the question." The wise man says it has got to be, and sends out his "messages" forthwith.

Even the country blacksmith was alive to the value of publicity, for when he was chairman at the local entertainment he requested one of the artistes to sing "'The Village Blacksmith,' but to shove in a verse as how I sells bicycles as well."

"If a man can write a better book, preach a better sermon, or make a better mouse-trap than his neighbour, though he build his house in the woods, the world will make a beaten track to his door" (Emerson), though it is likely that he would first of all have to advertise his exact location. It is not the street or the district that brings the business; it is the man, and his advertising, and his goods.

Advertising should be continuous through bad seasons as well as good. "When the heifer comes be ready with a rope." Be prepared and have your name known by the end of the slump.

A business which is not advertised is like an engine with the brakes on.

Man once upon a time looked to his castle and moat for security. Nowadays, if he is in business, he looks to his bank, and if he is a successful business man to his advertising also.

Insistence in advertising tells. Take a cue from the tramcars. The important factor in the quick running times of tramcars is the duration and number of stops. In the same way, it makes all the difference between running advertisements regularly and having long stops between each insertion. Goodwill can only be retained by consistent advertising. As a contributor to "The Fourth Estate" (U.S.A.) put it, goodwill goes on for a time after advertising stops, but not for long, just as the flywheel of the engine runs on for a short time after the power is shut off.

"Trouble springs from idleness (in advertising) and grievous trials from needless ease [also in advertising]."

"To ignore a sure thing is the folly of ignorance."

"Love labour, for if thou dost not want it for physic, thou may'st for food." Learn to labour to pecuniary advantage by advertising.

"An oak is not felled with a single blow." To make business hum, regular advertising is required.

"Diligence makes more lasting acquisitions than mere valour," can also be applied.

It is not necessary to go deeply into aerial subjects to find out that to make an aeroplane of public utility it is essential that one of its chief factors should be the speed with which it can get from point to point. In a similar manner business stocks should be kept moving, and the quicker they move the greater the success—unless you are giving them away, and you cannot do that. The only way, then, to get them moving quickly is to advertise. It is not sufficient to merely glide.

It can easily be said of the business man who does not advertise that he is paying for it all the same, because the man who does advertise is enabled to pay for it by the increased business bought.

Hours and Holidays Dispute

A DIFFERENCE of opinion as to the interpretation in a clause of this agreement has cropped up in Leeds. Some men there were called to work two hours before the usual time, and in addition to the overtime charge of time and a quarter for the two hours, they put in a special charge of one hour's time on a clause in the agreement which they contend allows for this. The Leeds Branch of the Typographical Association supports the charge; so does the Executive Council at Manchester. The point has now been submitted to the Committee of the Federation of Master Printers for their consideration.

Government Contracts

PAPER, PRINTING, RULING, BINDING, ETC.

H.M. STATIONERY OFFICE.

Paper of Various Descriptions: Waterside Paper Mill Co., Ltd., Darwen; J. Brown & Co., Ltd., Penicuik; Basted Paper Mills Co., Ltd., Sevenoaks; Caldwell's Paper Mills Co., Ltd., Inverkeithing; J. R. Crompton & Bros., Ltd., Bury; Thomas & Green, Ltd., Wooburn Green; Backhouse & Coppock, Ltd., Macclesfield; A. Cowan & Sons, Ltd., Penicuik. Ford Paper Works, Hylton; Wm. Nash, Ltd., St. Paul's Cray; Brindle & Son, Ltd., Salmsbury, near Preston; James Baldwin & Sons, Ltd., King's Norton; Olives Paper Mill Co., Ltd., Bury; Ramsbottom Paper Mill Co., Ltd., Ramsbottom; J. Wild & Sons, Ltd., Radcliffe; C. Davidson & Sons, Ltd., Bucksburn; Ryburndale Paper Mills Co., Ryburndale; Darwen Paper Mill Co., Ltd., Darwen; Northfleet Paper Mills, Ltd., Northfleet; R. Craig & Sons, Airdrie and Caldercruix; R. Sommerville & Co., Ltd., Creech St. Michael; Imperial Paper Mills, Ltd., Gravesend; Golden Valley Paper Mills, Bitton; Olive & Partington, Ltd., Glossop; Hendon Paper Works Co., Ltd., Sunderland; Adcocks, Ltd., London, N.; W. M. Raggett, London, E.C.; Ulverston Paper Co., Ltd., Ulverston; A. Millbourn & Co., Ltd., Totnes; Tullis Russell & Co., Ltd., Markinch; T. H. Saunders & Co., Ltd., High Wycombe; Roughway Paper Mills, Ltd., Tonbridge; C. Marsden & Sons, Ltd., Wakefield; London Paper Mills, Ltd., Dartford; W. Joynson & Son, St. Mary Cray; Inveresk Paper Co. (1922) Ltd., Musselburgh; Hollingworth & Co., Maidstone;

Hill Craig & Co., Balerno; Hartlepool Paper Mill Co., Ltd., West Hartlepool; P. Garnett & Son, Ltd., Otley; R. Fletcher & Son, Ltd., Stoneclough.

Printing, Ruling, Binding, etc.—Group 39 (1923)—Meteorological Magazine; 7,500 Pads, Form P. 119; Metcalfe & Cooper, Ltd., London, E.C. Group 221 (1923)—Foreign Office Passports: Thos. de la Rue & Co., Ltd., London, E.C.—1,500 cps. "Naval Court-Martial Proceedings": Dow & Lester, London, E.C. 12,500 Bks. "Mines and Quarries, Form 42"; 600 General Ledgers, T.P. 1,085; 102,000 Registry Jackets; 500 "Postman's Attendance Bks., P. 1008"; 1,000 Cash Books, "L.P.S. 1072"; 900 Cash Books, "P. 1014"; 4,500 Cash Books, "P. 1015": Waterlow & Sons, Ltd., London, E.C. 12,500 Bks., "Mines and Quarries, Form 42": Drake, Driver & Leaver, Ltd., London, E.C. 54,500 "Ships Rotation Books"; 13,694 Pads, Receivable Order Cheques: Barclay & Fry, Ltd., London, S.E. 15,000 Bks., P. 1022: J. Corah & Son, Loughborough. 130,000 Forms 51 B, Forms A/cs. 455: J. Robertson & Co., Ltd., St. Annes-on-Sea. 5,000 C.I.D. Diaries No. 24; 14,500 Books, "Ships Rotation C. 234": J. Dickinson & Co., Ltd., Hemel Hempstead. 12,500 "Manual of Map Reading, etc., 1921": J. M. Dent & Sons, Ltd., Letchworth. 7,000 Books, "P. 1016"; 3,000 Books, "S. 521": Willmott & Sons, Ltd., London, E.C. Bdg. 956 Schedule B. Assessment Books: Clements, Newling & Co., Ltd., London, E.C. Bdg. 2,500 "Public General Acts, 1922," J. Adams, London, E.C.

Correspondence

The Robert Hilton Appeal

The Editor, CAXTON MAGAZINE.

Dear Sir,—Kindly allow me the favour of your columns to express my thanks to all who helped to relieve Mr. and Mrs. Hilton's immediate needs.

As the outcome of my appeal which appeared in the trade press (and the circular which some friends of Mr. Hilton reprinted and distributed), the sum of £82 9s. 7d. was obtained, which has for the time being relieved Mr. Hilton's anxiety, but if his future needs are to be met, a larger sum will be required to ensure that his few remaining days may be free from care.

If there are any who have not yet assisted Mr. Hilton, and who wish to do so, I shall be glad if they will communicate direct with him at 241, Glyn Road, Clapton Park, N.E.

I am now closing the list for which I accepted responsibility, and in doing so heartily thank all contributors who so readily and handsomely rallied round this old and valued servant of the printing craft. Mr. and Mrs. Hilton desire me to extend their heart-felt thanks to all who came to their aid in their day of adversity.

The list of subscribers can be seen on application at the London School of Printing.

J. R. RIDDELL (Principal).

London School of Printing and Kindred Trades,
61, Stamford Street, S.E.1.

"Wood Engraving in the '40's"

The Editor, CAXTON MAGAZINE.

Sir,—I have read with much interest the article, "Wood Engraving of the '60's," appearing in your last issue, bearing as it does on Mr. Harold Hartley's collection now on view at the Tate Gallery. Your critic says: "It has frequently been said of recent years that some of the illustrations of the '60's were misdirected from an artistic point of view, in that they were reproductions of paintings rather than book illustrations prepared as such." With all due respect to the originator of this idea, my experience leads me to believe that just the very opposite was the case. The artists of the '60's who made drawings on wood for magazine and book illustration would often select one of their best designs as a subject for an oil-painting or a water-colour. I could give a number of examples of the practice amongst the big men of that notable period, but will confine myself to one. Fred Walker, who illustrated Thackeray's story in *The Cornhill Magazine*—"Philip: His Way Through the World"—selected one of these designs, from which he painted his celebrated water-colour: "Philip in Church," and which glorious picture now permanently adorns the walls of the Tate Gallery.

Yours faithfully,

GILBERT DALZIEL.

The Growth of Offset Printing in America

OUR contemporary, The National Lithographer, published the following leader in its last issue, which gives useful information regarding the trend of offset printing in America. It is evident that the use of the offset process for book printing is making rapid progress in the States, so that the future in this country of offset may also be looked forward to with confidence.

"Several type printing houses have recently gone out of business in this country. One of them was a house that for many years had been practically at the head of the artistic printing in this country, and its name was known wherever type was set. In announcing the shutting down of this old plant its manager is alleged to have said: 'The last thing that people want to pay for to-day is quality.'

"A careful analysis of the facts that led up to the closing of this plant leads one to believe that it was not the high price of quality, but the fact that the offset press, which had been installed by some competitors, furnished quality without increasing prices, so the customers of the concern were not obliged to pay extra for quality.

"Quite a number of high class type printing houses in this country have recently installed offset presses. They have discovered that with the offset lithograph press they can do better work for less money than they can possibly turn out with the old-fashioned flat bed type press, and the people are demanding a better class of work than can be turned out ordinarily by the type press. Hence the number of type houses that have recently been registered under the heading of 'lithographers.'

"The offset press is living up to the prediction we made several years ago. Then we said that within ten years every lithographer in the country would be operating offset presses. That was less than ten years ago, and to-day practically every lithographer has adopted the rubber blanket system of lithographing. Now we propose to go a little further and say that within ten years from to-day every first-class type printer in this country will be operating offset lithographic presses.

"We make this prediction because we have watched and studied the offset press from the time the first one was installed in this country and have seen the kind of work they can turn out, the time it takes to turn out good work with them, and the saving in cost by their use. We have right here in this office a machinery catalogue filled with half-tone cuts that are printed in the very highest style. The paper used is a common uncoated paper, and there is no glare to dazzle the eyes when the catalogue is looked over. A sixteen-page form of this catalogue, printed on high priced coated paper, would take at least two days of the time of the best pressman to make it ready for a type press. As it was printed on an offset press the time that elapsed between the handing of the press plate to the pressman and the beginning of the run was just one hour. There you have a saving of fifteen hours of high-priced labour in the beginning, and when you figure the speed at which the press was run and compare it with the speed a flat bed type press runs, the saving is something worth taking into consideration.

"People do not object to paying for quality, but if work of a better quality can be obtained for less money—or the same amount of money—it stands to reason that the people who know quality when they see it are going to take the best goods at the lowest cost. That is the reason that the offset press is coming to the front so fast. That is the reason that most of the larger and higher class of type printers

are looking into the offset process if they have not already installed offset presses. In December, 1922, we had no less than twenty-seven calls from type printers for books on offset lithography and subscriptions to this magazine. This certainly shows that the type printers are beginning to realise that quality is in demand in the graphic arts.

"With the advent of the new transferring machines the time taken to put down an impression from a page of type is much less than the time consumed in making an electrotpe of the same page, while the cost of the plate when ready for the press is but a fraction of the cost of the electrotypes. Then if future editions are expected to be called for, the cost of storing the press plate is very small and the room taken up by it is negligible. The offset press is the quality press of the future in the graphic arts."

Miscellaneous Advertisements.

GUILLOTINE, 44in. In new condition. Power drive, fast and loose pulleys, friction clutch. £100.—Box No. 16, c/o THE CAXTON MAGAZINE, Avenue Chambers, Southampton Row, London, W.C.1

FOR SALE.—Two 42 in. Dawson Self-clamp Guillotines, in good working condition; price £85 each. Can be seen by appointment with Factory Manager, E. J. Arnold & Sons, Ltd., Butterley Street, Leeds.

LARGE light top floor, suitable for diesinking and engraving. State length of lease, rent, etc. Within easy radius of Ludgate Hill.—Box No. 15, c/o THE CAXTON MAGAZINE, Avenue Chambers, Southampton Row, W.C.1.

TWO-FEEDER NEWS MACHINE, by Dawson, in excellent condition; now producing a provincial weekly, with rollers, etc., complete. Two **NEWSPAPER FOLDING MACHINES**, one a "Mentges," to fold, trim, and paste, 4, 6, 8, and 12 pages. Another, by Spencer & Cook, Stalybridge, folds, trims and pastes up to 16 pages.—Further particulars on application to Box 14, c/o THE CAXTON MAGAZINE, Avenue Chambers, Southampton Row, W.C.1.

THE Proprietors of British Patents No. 100,278, relating to "Improvements in Type Bar Making Machines," and No. 105,403, relating to "Improvements in Matrix Holders for Type Bar Making Machines," desire to enter in negotiations with one or more firms in Great Britain for the sale of the patent rights, and for the grant of licences to manufacture under royalty. Inquiries to be addressed to D. YOUNG & Co., Chartered Patent Agents, 11 and 12, Southampton Buildings, London, W.C.2.

Printing Calculator

MESSRS. C. W. SHORTT & Co., LTD., 8, Fulwood Place, High Holborn, W.C.1, have on sale a book by the aid of which it is possible, among other things, to compute, without calculations, (a) manuscript copy of any kind, typewritten or pen-written, in terms of square inches and depth in pica ems or inches, as well as the number of type lines of any body or width; (b) reprint copy of any body or width, in terms of square inches and depth in pica ems or inches, when set in smaller or larger type bodies and longer or shorter widths of lines; (c) the number of lines which any reprint pages make when re-set in the same types in other widths of lines. It is called "The Springer Self-Computing Type-Area and Copy-Area Charts," invented and compiled by Winton L. Springer. We have no doubt that it will prove valuable as a time- and labour-saving contrivance.



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ONE SHILLING.



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*All Editorial Communications should be addressed to the Editor, THE CAXTON MAGAZINE,
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Cloister Bold

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CLOISTER BOLD TITLE

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Goudy Oldstyle

Goudy Italic

GOUDY TITLE

Goudy Bold

Kennerley

Kennerley Italic

FORUM

Motto Series

Souvenir Series

Drew Series

Della Robbia Light

Packard Series

Packard Bold

CONDENSED COMSTOCK

Comstock

COPPERPLATE GOTHICS

HEAVY COPPERPLATE

LIGHT COPPERPLATE

HEAVY CONDENSED

LIGHT CONDENSED

HEAVY EXTENDED

LIGHT EXTENDED

COPPERPLATE BOLD

GOTHIC SHADED

ENGRAVERS SHADED

TITLE SHADED LITHO

Antique Shaded

Chelt. Bold Shaded

Chelt. Bd. Italic Shaded

Chelt. Extrab'd Shd.

Bodoni Bold Shaded

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Invitation Shaded

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Typo Text

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Typo Shaded

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See the previous issues of "The Caxton Magazine" for other A.T.F. Faces.

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The Thielman Kerver Frontispiece



WE are glad to be able to reproduce this beautiful reproduction of the frontispiece to the Book of Hours, printed by Thielman Kerver in 1522. Reproduced by the courtesy of Linotype and Machinery,

Ltd., and with the kindly help of Mr. George W. Jones, of the Sign of the Dolphin, who made up the electro from three separate woodcuts.

The Post-Master-General on Postal Rates

THE new Postmaster-General, Sir William Joynson-Hicks, as one of his first official duties in his new Ministerial office, received a deputation from various branches of the stationery trade which waited upon him with a view to an alteration in the regulation governing the postage of picture postcards. At present there is a certain anomaly. Written postcards, as everybody knows, must bear a penny stamp, but picture postcards go for a halfpenny if not more than five words of a very conventional or courtesy character are written upon them. Headed by Sir Adolph Tuck, Bart., a number of gentlemen representing various sections of the stationery trade, and particularly the picture postcard industry, waited upon the Postmaster-General on Tuesday, March 20, to voice this anomaly, and to try and induce him to remove it.

Sir Adolph Tuck, in stating the case for the removal of the disability, pointed out that picture postcards are not intended primarily as a means of communication. They are sent for complimentary reasons or for the sake of the picture printed upon them, and it was therefore in the best interests of the postal revenue to cultivate this source of income, seeing that it meant extra business to the Post Office outside ordinary correspondence. The drastic proviso that the five words which were allowed must consist of courtesy or convention proved a very disastrous blow to the picture postcard industry. The public did not realise the difficulties of "courtesy" or "convention," and started cheerily enough in using at a greatly increased rate picture postcards, but learned soon to their consternation that their friends were being surcharged a penny, because the five-word phraseology did not come within the prescribed limits. The official judges of what words were permissible varied with the idiosyncracies of Post Office officials, and soon the use of postcards diminished greatly. For over a quarter of a century the picture postcard had been in use in the British Empire, and thousands upon thousands of millions had passed through the post. The present unhappy restrictions of the Post Office had greatly affected the whole industry. Papermakers, blockmakers, lithographers, printers, artists, photographers, together with the whole distributing trade, had been severely hit. More than 50 per cent. of the trade in picture postcards was lost from the very day these restrictions were enforced. To-day it is a shadow of its former self, and this disaster had been brought about solely by the unwillingness of the Post Office to treat the picture postcard as a separate entity from the ordinary postcard. The trade had lost heavily, the country had suffered through increased unemployment, and the postal revenue had lost because of dwindling circulation. France, which made the same blunder as this country, rectified it last year by reducing the postage on picture postcards to ten centimes, which is little more than a farthing, and allowed the address side, or rather the half of it allowed for correspondence, to be written upon without any limitation with regard to the wording. This concession was made after a full debate in both the Chamber of Deputies and in the Senate, and the wisdom of the step had been proved beyond dispute, for the French picture postcard industry had renewed its life and the postal revenue of that country had showed a marvellous increase. Sir Adolph, in conclusion, put in a plea that the Postmaster-General would at least permit ten unrestricted words on pic-

ture postcards, and thus make the concession a very real one. From any and every point of view the practical unfettered halfpenny postage on these cards could only prove all round beneficial to the industry—to the traders, to the country at large, and to the postal revenue itself.

Mr. McLaren, Secretary of the Federation of Retail Newsagents, followed, and urged that the Postmaster-General was now in a position to give effect to the desires he had often expressed to extend British trade.

Mr. Goldstraw, representative of Messrs. John Dickinson & Co., pointed out that from the papermaker's point of view the output of material for this industry had diminished by more than one-half.

Mr. Percy Barringer, representing the stationery trade generally, was quite in accord with Sir Adolph Tuck's contention for the unrestricted choice of five words at a halfpenny rate, but pointed out that any larger concession than this would mitigate against other sections of the stationery trade interested in the sale of notepaper and envelopes.

Mr. Eusden, of Messrs. Faulkners, claimed that the spokesman of the deputation had not gone far enough, and urged the return of a general halfpenny postcard rate.

The Postmaster-General, in reply, pointed out that he had only been in office a few hours, but was able to say at once that he was not enamoured of the five-word restriction. He had often sat with a pencil in his mouth himself trying to get seven words into five. But he pointed out that all the postal rates had to be considered together. Due consideration had to be given to all the problems, and though he came to the administration of the Post Office with an open mind, his main idea was that the Post Office should be utilised more and more for the benefit of the people of this country and the extension of this trade. His own effort would be to realise that the Post Office was the servant of the public. As to the matter under discussion, he had to admit that proposals for postal reform for next year had already been submitted to the Treasury. Nothing further could be offered this year. He realised that the greatest possible boon to this country would be the return to the penny postage for letters and the halfpenny postcards. Whether the Government would be able to bring that about in one year or two he could not say, but that was the great point of achievement which the Post Office should strive to attain. What they asked him to do, however, was impossible this year.

Sir Adolph Tuck then pointed out that the request they made for the unrestricted use of five words on postcards was purely a departmental matter, which the Postmaster-General could put right with a stroke of the pen. It had nothing to do with the Treasury.

The Postmaster-General then thanked the deputation for the expression of views which they had put before him, and promised to give them every consideration.

London Printing Works

THE staff of employees of Messrs. Billing & Sons, Ltd., of Guildford and Esher, have just presented Mr. R. T. Billing, J.P., chairman of directors, with an illuminated address and a very delightful gift on the occasion of his completing sixty years' connection with the firm, and in recognition of his studious attention to their welfare and interests.

Mr. George W. Jones on the Early Typographers

A MASTER AMONGST GUILDSMEN

IT is a great thing at any time to hear George W. Jones talk of the things he loves well, but to hear him at his best is when he is amongst the men who love what he loves, appreciate the things of beauty he appreciates, and share something of his gift of imagination.

We were privileged to attend a meeting on March 14 of the L.S.C. Jobbing Guild, and here were gathered together just those elements which go to create the atmosphere where listening is almost as eloquent as talking and questions as illuminating as the answers to them. One of the greatest of modern printers met fellow craftsmen who love their work and long to make it excellent to glory in the work of the fathers of the craft and praise their most excellent name. Filling the room were the pick of the London jobbing trade. Men who know a beautiful piece of work, men who often do such work themselves, all of them alert, proud of their calling, with a pride visibly increasing as the greatness of the wonder and the vision of the early typographers was unfolded. C. W. Bowerman the printer, not the Privy Councillor, sat in the chair and glowed with delight. T. E. Naylor the printer, not the politician, sat pulling away at his pipe, realising afresh that he really is the secretary of the finest trade union in the world. His brother, H. Naylor, secretary of the Guild, and incidentally one of the best lay-out men in London, sat in an embarrassing choice of taking a digest of the lecture for his minutes and keeping his eye on the virile and spasmodic darts of the master up alluring side tracks. R. B. Fishenden was there, dreaming of new fonts of type that shall be better than the best, a thing of pure delight. Mr. W. Bradley, of the Morland Press, sat thinking that a fortune might willingly be lost if a name for good work were won.

It would be easy to give pages of Mr. George W. Jones's lecture, but the whole atmosphere was so good that it is just as well to try and catch this if possible, hoping for other opportunities to print the lecture fully.

Of books there were many long before printing. The scribes were a numerous and clever company, but the men who saw how books could be almost indefinitely and quickly duplicated saw, too, that those who sat in darkness would see a great light, and that knowledge would grow from more to more. It was this insight as well as the technical skill that captured the imagination of the speaker. To him the work of the early typographers was the work of the greatest craftsmen this world has ever known. The beginning of the printing craft was not only the most romantic of all trade achievements; it was and is also the greatest and most beneficent service to mankind. South German printers did not foresee the Reformation, but they made it possible. They had no notion of the Renaissance of Learning in Western Europe, but they prepared the way for it. As this Master of Printers warmed up to his subject we were staggered at the thought of a world without the printed word. Then he went on to say that it was the type, the type as we know it, and its use, on which the first fathers of our craft rested their claims to immortality. The first printers set

to approximate as closely as they could to the beautiful work they saw, and how successful they were is evidenced by the page from the first Bible. There had never been a metal type before, and the use of the press for printing from formes was a thing unknown, and one man conceived the idea of producing types, and then such is his imagination and such his courage, and such his pluck and such his determination, that he makes up his mind he will produce a book as far as possible as good as the work of the most skilled scribe and illuminator. That book, the first book ever printed, stands between old time and new, between the work of the scribe and the work of the printer, and it stands a monument that will endure as long as the vellum on which it is printed. We must remember this, that, however magnificent and however beautiful the work produced by mechanical means—as this was—nothing would ever approach the work of the hand of a man, particularly when the hand is guided by the eye and influenced by the brain, and when the controlling force behind the lot is the heart of the man who loves his work. It is significant that for the first hundred years or so in their most beautiful work many of our first printers followed very closely on the style of lettering and decoration of the scribe's work. It was not only the conception of the thing, but the finish of the thing that shows the greatness of the man who was responsible for the first Bible. It stands like some great monument alike to the heart and craft of a man as it is to the spirit and pluck and endurance of a man who went right through to the end.

The master talked, just talked, on and on, and we revelled in it all. Incidentally there were most interesting autobiographical scraps. For example, comparing the opportunities of printers to-day with his own chances as a young man, he told us how he was brought up in a little country town, had to go to work at six in the morning with a two miles' walk before him, thinking himself lucky to get home at eight at night.

The greater part of the lecture was a glorification of Gutenberg and his splendid example of printing in the 42-line Bible. Following this came the story of the spread of the craft through travelling printers from Mainz to Venice and from Italy to France. Mr. Jones paid a great tribute to Nicholas Jenson, the Frenchman whose beautiful roman character is still so admired, the face on which William Morris and The Doves Press types were based. He told the story of ideals in advertisy, of labour spelling sacrifice, of difficulties overcome, high promises redeemed and conquests made, that redounds to the everlasting glory of the printers. And these first printers were Germans. Yes, but none of us thought of that. Genius, honest craftsmanship, the elemental and primary heroisms of life, are not national; they are universal. Good music is none the less good because composed at Prague, and the first printed Bible remains a thing of beauty and a joy for ever, wherever it was printed.

This was a good night. It was as though we were in the heart of old London town in those days when printing for profit was a secondary thing, and printing for the joy of it the first.

Following is a list of the 15th century books from Mr. George W. Jones's library of early printed work, which were on view at the lecture:—

Folio printed by Peter Schœffer at Mainz, in 1478, in a "round" Gothic type.

Small folio printed by Stefano Arudes, at Perugia, in 1481, in Gothic type, showing very interesting historiated initial.

Copy of The Nuremberg Chronicle, printed by Anthony Koberger at Nuremberg in 1493, containing 465 different woodcuts.

Sheet of a 32-page calendar for 1923, printed on a sheet of vellum from Linotype slugs in the Linotype Benedictine Series.

The first of five volumes of Nicolas de Lyra's Commentary on the Bible, printed by Sweynham & Panartz at Rome, in 1471.

Folio printed by Erhard Reuwich at Mentz, in 1486, in two Gothic types. The smaller type used in this book largely determined the style of Gothic letter which has been principally used by German printers to this day.

Page of the 42-line Bible, printed by Gutenberg, Fust and Schœffer, at Mainz, in 1455. The first book printed from movable types; also reproduction of a

page of the 42-line Bible, showing the work of the rubricator and illuminator.

Two pages from The Golden Legend, printed by Wynkyn de Worde, at London, in 1498.

Book printed in one of the five faces of type used by Plato de Benedictis at Bologna, in 1496.

Folio printed by Erhard Ratdolt, at Venice, in 1477, showing white on black border and initials.

Undated folio printed by Wynkyn de Worde.

Folio by Vindelin de Spira, printed at Venice in 1472. He was a brother of John de Spira, whose first book was issued in 1469.

Large folio printed on vellum at Venice, in 1476, by Nicolas Jenson, in two Gothic types.

A beautifully printed book on law, without date, place, or printer's name. Printed in Italy, 1470-75.

Folio printed by Ulric Gering at Paris in 1475. He was the first printer to practice the art in France. The Colophon contains some types of the roman fount he used when he commenced printing in Paris in 1470.

"Pliny," a large folio printed in Nicolas Jenson's roman type at Venice in 1476, with illuminated title and initials. The type used is that on which William Morris's "Golden" and the Doves Press types were based.

Market for Printing Machinery

THERE are few lines of British manufacture so poorly represented on the market of the Argentine Republic as printing presses and printers' supplies in general, and the Department of Overseas Trade has just issued a report in which the prospects for extension of business are surveyed. In pre-war days there was considerable business done. Germany certainly exported the bulk of the machinery, but this country's export was far in excess of the United States; but to-day the tables are turned, and in almost every branch of the trade the United States is doing most of the business. It would appear as though British manufacturers had let pass a splendid opportunity to establish themselves on this growing market, for the returns go to show that there has been a considerable movement in the direction of putting down new plant. We are by no means sure that this suggestion of the Board of Trade as to the loss of trade is justifiable. It seems to us that with high freightage and the depreciated currency, British manufacturers would have had considerable difficulty in making much headway. The American houses seem to have reaped a considerable advantage in the effort to replace German machinery by having stocks erected and in running order, so that the Argentine printer could see what he was buying. It seems as though the only practical manner for British manufacturers to get their machines on this market is actually to send them over and have them on view. Except at enormous expense this could not be done, unless in combination with other firms. There is a natural bias in favour of British machinery, but possible customers

can scarcely be expected to purchase expensive machinery on price lists and correspondence. Whatever success attended business done in this country in the past, there is little doubt that without direct representation on the market the sales of British printing machinery and printers' supplies can only be insignificant. How far it would be possible for a number of printing and associated lines to form an association for representation on this market it is not for us to say, but such a combination would start with the prestige that British goods already have in this Republic, which is no small advantage.

We submitted a few questions on this subject to some of the leading manufacturers and supply houses. The general opinion is that, in addition to general trade dislocation, currency fluctuation (which at present is very adverse), credit matters, have worked steadily against British trade in Argentina.

With regard to type, Messrs. Caslon point out that there are three standards of type used in most of the South American countries. Some printing offices are fitted out with American type on the British point system, others with German type, and others with French Didot type, and the last system is in most general use. It is, therefore, very difficult for us to induce printers in the South American Republics to change over to the recognised British and American point system.

It is suggested that if it were possible to obtain a directory giving a list of all the printers throughout the Argentine, British houses would find it more easy to open up new business.

Railway Goods Rates

A MEETING of the Standing Committee of Railway Managers has recently been held to discuss a further reduction in the goods rates. No statement has been issued, but it is understood that the views are favourable to an early reduction.

Portsmouth Printers

THE following officials have been appointed by the Portsmouth Typographical Association for the ensuing year: President, Mr. A. Black; vice-president, Mr. Vacher; treasurer, Mr. H. Pennell; secretary, Mr. L. E. Smith.

A Lesson to Printers in Co-operative Advertising

THE United Bill Posters' Association, of all people, are giving the lead to printers in the matter of co-operative advertising. Indeed, they are going further than that. They are doing the advertising for printers. The imposing and effective poster which is to be seen on nearly all the important hoardings of London, which is repro-

duced on this page, is a signal example of what is being done in this direction. The poster itself is calling attention to a very effective method of selling merchandise by the printed word, and selling it by this particular method of mural advertisement. The bill poster, whether he desires it or not, has to carry the printer along with him. Before he can get the



poster the printer has to provide it for him, and the measure of the success of this experiment will be shared to an equal degree by the printer who gets the advertisement for nothing. We are assured that the

result of this advertisement is beyond expectation, and it certainly ought to give rise to discussion amongst the printers' associations how far they ought to follow this lead.

Mr. Owen Greening

THE late Mr. Owen Greening, a very interesting personality in the co-operative and co-partnership world, has passed away. Mr. Greening was greatly interested in the Co-operative Printing Society, and all efforts to extend the principles of co-partnership.

Sheffield Master Printers

AT the annual dinner of the Sheffield and District Master Printers' Association, Mr. H. Gratton Marsden presided, and Mr. R. A. Austen-Leigh (President of the Federation of Great Britain and Ireland) was the guest of the evening.

Mr. Chas. T. Jacobi on The Plantin Museum at Antwerp

IN connection with the artistic typography classes held at the L.C.C. Camberwell School of Arts and Crafts, Mr. O. V. Viney, of Messrs. Hazell, Watson & Viney, Ltd., presided over an interesting lecture by Mr. Chas. T. Jacobi, formerly managing partner of the Chiswick Press. The lecture was highly appreciated, and was accompanied by some forty beautiful slides.

After an introduction leading up to the Plantin period, Mr. Jacobi proceeded to deal with

THE PLANTIN-MORETUS MUSEUM

as follows:—

Christopher Plantin was born near Tours, in France, about 1514. After the death of his mother, his father removed to Lyons, leaving the boy largely to his own resources. Christopher subsequently went to Caen, in Normandy, and there bound himself apprentice to a well-known printer, Robert Macé, the second of that name, who was Printer to the King of France. There he married Jeanne Rivière, and went to Paris. Subsequently he removed to Antwerp in 1549 and there practised the art of book-binding and other work in leather with great success. Owing to a somewhat serious assault committed on him in mistake for some other person, he had to forego that occupation and resume that of a printer, because that entailed less manual labour. He had previously, in 1550, been enrolled as a citizen of Antwerp, and was described as a printer, his original craft, which he took up again, also with very great success. The date of the first book printed at Antwerp and bearing his name is 1555, when he was about 40 years of age.

During his forty years' residence at Antwerp, 1549 to 1589, when he died, he passed through many vicissitudes, for it was during that period that the so-called "Spanish Fury" took place, but in the end he had comfortably established himself, and, having no male issue, was succeeded by his son-in-law, John Moretus (or Moerentorf), and the work of this famous press was continued under a long line of the same family (a chronology of which I shall show on the screen later on) until it was acquired by the Municipality of Antwerp in 1876, and then converted into a Museum, which was opened in 1877.

Since I was last there, in 1911, the arrangement of the rooms has been somewhat altered, and a new catalogue issued in 1920, but in French only, and several additions have been made to the exhibits, the last English edition being in 1909, I am told. Sunday was a free day, and on other days the nominal charge was made of one franc for admission. As a matter of fact, my lecture this evening is really more concerned with the buildings as a museum than with the actual work of Plantin and his successors, but it is interesting to note that perhaps the most important work he produced was that of the Royal or Polyglot Bible, which was printed in five different languages. This was secured by licence from the Holy See for the benefit of Philip II. of Spain and his dependencies. This work was commenced in 1567, and in 1570 he was appointed to the office of Proto-typographer to the King of Spain, and obtained other licences for the printing of Missals, Breviaries, Psalters, etc., which he issued in all sizes and in unlimited numbers. He produced

yearly an average of fifty various volumes, or in all about 1,500 during his lifetime. Considering that the works were generally of a very elaborate character and nearly all rubricated, and many with engraved copper plates, the total output was a very considerable one, when it is remembered that the production was entirely that of handwork. The press-mark which I shall show you presently is one of several used by Plantin, and the motto, "By Work and Perseverance," is certainly one that he acted upon during his busy life.

The buildings, as they now stand, are the results of many additions and alterations made by various members of the Moretus family since Plantin founded his press. There are in all about thirty-four rooms or apartments, besides the front entrance, entrance hall, court yard, staircase, and passage. Some details of these additions and alterations at this stage will be of interest. It will be remembered that Plantin first went to Antwerp in 1549, but it was not until 1576 that he had a press on the site of the present museum, and when the local authorities acquired the property in 1876, that year was the 300th anniversary of the press on that spot. The 400th anniversary recently celebrated and already referred to was that of his assumed birth. I remind you, too, that 1576 was after the sacking of Antwerp by the Spaniards, and the house Plantin then occupied was on the front portion of the existing premises, and consisted of a small house with a garden, and a little building at the back. This property he subsequently purchased, in 1579, and gave it the name of the *Golden Compasses*. He afterwards built some other small houses on the garden, and named them respectively the *Iron Compasses*, the *Wooden Compasses*, the *Copper Compasses*, and the *Silver Compasses*. In 1567 he had founded a small branch in Paris, which was managed by his friend, Peter Parret, assisted by his clerk, Guy Beys, who afterwards married one of his five daughters, named Madeline. This business Plantin afterwards sold to a Paris bookseller. On the death of this son-in-law, his widow married another Parisian printer, who adopted the Plantinian mark of the compasses. This printer's name was Adrian Périer, but little of his work is known.

Owing to the death of the printer to the Leyden University, which was founded in 1575, Plantin bought in 1583 the Leyden premises and plant, leaving his two sons-in-law in charge of the Antwerp establishment. Plantin then became printer-in-ordinary to the University, with an annual grant of 200 florins. He did not hold that office very long, but in two years returned to Antwerp, where he found that printing house much paralysed, owing to religious and political troubles, and only four men and one press at work. He soon restored his press to its former activity, and then gave his position and effects at Leyden to his son-in-law, Raphelongius, a scholar, who married his eldest daughter; the other son-in-law, who married his second daughter, remaining with him at Antwerp, and who, subsequently succeeded him at Antwerp when Plantin died in 1589. This was John Moretus I., father of the most famous Balthasar Moretus I., to whom I am referring later on.

On the death of Plantin it was reported that his total effects were valued at a very large sum (it is said £50,000), and it is on record that the complete property, buildings, site, plant and stock was sold in 1876 to the municipality of Antwerp for a sum equivalent to £50,000. Subsequent alterations and additions have now considerably increased that amount.

To the late Max Rooses, the Director or Curator of the museum, the students of both bibliography and archæology are much indebted. He wrote, besides various guide books, very much on the historical side of the press, and his various works without doubt are considered the best authorities on Plantin and his many descendants. On the table will be found a copy of the 1883 edition of Max Rooses' work on the Plantin-Moretus Museum, which gives many reproductions of all kinds. Since that date and so recently as 1913-14 a still larger edition of the same work has been issued in 26 parts, which includes much new matter and many other illustrations. Max Rooses lived long enough to complete the work, but owing to the war the issue of the last parts was delayed, but these are now completed. In this later edition some of the original blocks and plates have been used to illustrate the work, and are not all mere reproductions made from the originals. These original woodcuts and copperplate engravings are on view in the museum.

At Plantin's death the various houses and other properties were divided among his family, but they eventually all came again into the possession of the actual successors to the press. John Moretus I., the son-in-law (Plantin having no sons, but five daughters), carried on the business, and in turn it was left to his two sons, Balthasar Moretus I. and John Moretus II. The latter died at middle age, and it was due to Balthasar, the elder brother, and grandson of Plantin, that certain other alterations and many needful repairs were carried out. He built the covered gallery in the courtyard with two storeys in order to conceal the view of the smaller premises at the back. This was in 1620, and in 1635 he purchased another house and extended the gallery on the west side, and also constructed the arcade on the south side of the courtyard. Other small property was acquired by the succeeding Moretuses, and in 1761-63 the larger main building fronting the Friday Market Square was constructed. In 1803 further additions were made by James Paul Joseph Moretus, which practically formed the complete block of the printing and dwelling houses as taken over by the local authorities in 1876. But since that date, and so recently as 1903, I believe, other additions were made in order to accommodate a collection of topographical and other matters of local antiquarian interest relating to Antwerp. Also certain other alterations were made to allow of easy communication between the various rooms forming the complete museum as it now stands.

To attempt any account of the many books produced by either Plantin or his successors would be, even if time permitted, a big task. I have already mentioned the Polyglot Bible which he commenced in 1567, and which is considered one, if not the most, important of the productions of his press. He had, however, printed some very fine books prior to this, and besides various liturgical and classical works, his work entitled "The Magnificent and Sumptuous Funeral Pomp of Charles V. in the City of Brussels," printed so early as 1559, was another masterpiece. The Polyglot Bible just referred to was issued, it is said, in an edition of 1,200 copies, and a few on vellum. Unfortunately, the larger portion of the

ordinary edition was lost at sea on the journey to Spain. The languages employed in this great work included Latin, Greek, Hebrew, Chaldean, and Syriac, and also contained various grammars and dictionaries or glossaries of the different languages used in the work. In the various rooms which I shall throw on the screen are to be seen many other examples of his work, and that, too, of his successors. His appointment as printer to the King of Spain involved the control or supervision of other printers, and the work they produced; but, as he found this office somewhat troublesome, he resigned the office and retained the title of honorary printer only.

During the 16th, 17th, and 18th centuries many celebrated scholars were employed in supervising different works through the press, and for the embellishment of books a great number of artists and engravers were engaged in designing and engraving—mostly on copper, and sometimes in cutting on wood. Any list I could prepare would be too long, and I can only advise a visit and study of the work of these artists. The book now in front of you will enable you to obtain some idea of the scope or extent of his work.

To Christopher Plantin the foundation of the press is due, but of all his successors his grandson, Balthasar Moretus I. (born 1574, died 1641), was perhaps the most noted. He was a very learned man, and a pupil of a very eminent master, viz., Justus Lipsius, and also a schoolfellow of Rubens. Although afflicted from birth with some form of paralysis, he was most active, and very painstaking in all his undertakings. With such a master as Lipsius, and through his association with Rubens, which continued during their respective lives, he was well qualified to carry on the traditions of the press. Apart from all this, and as already pointed out, many of the additions and alterations to the various buildings were carried out by him with good taste, and I need hardly say the courtyard and gallery are lasting memorials of his architectural appreciation—probably derived from his association with Rubens, which I have just mentioned.

As will be observed in the pictures I shall show you, there is much valuable furniture, sculpture and other interesting things to inspect, apart from books and printing presses and appliances. In fact, the whole aspect of the various rooms gives one an admirable impression of mediæval Flemish art and domestic decoration in many forms. The total number of books contained in the two libraries and other rooms is estimated at 15,000 volumes, and the large library is said to have been designed and furnished by Balthasar Moretus I., to whom I have already referred, who was also responsible for many other additions and improvements in the various buildings acquired at different periods.

The various licences granted to Plantin and his successors were withdrawn in 1800, when the printing house was temporarily closed. It was then only occasionally used until its purchase by the local authorities in 1876, when it was opened as a public museum in 1877 with great ceremony. Since that date it has been visited by many thousands of printers and others interested in books, from all parts of Europe and America. No American printer visiting this continent would think of returning home without visiting Antwerp and its most interesting museum.

Before proceeding to show my slides, I desire to say that the work of Plantin and his successors has always had a particular fascination to myself. Much of that done by the smaller press, with which I was formerly associated for so many years, has been

carried on in some respects on the same lines, especially that of my predecessors in the first half of the last century. This was really before the general adoption of machinery for book printing, although power had previously been used for the production of newspapers. At that period machine-printed books would bear no comparison with those turned out by the hand presses, but the second half of the nineteenth century, and the present one, too, has seen much improvement, not only in the manu-

facture of the power press, but also in its products. So marked is this that its results may be considered equal to that of the hand press in its best days. In some respects its capabilities are almost unlimited, and certainly its facilities much greater as compared with that produced solely by hand. One can hardly realise what Plantin himself would have thought of the present-day methods of typesetting by mechanical means, and the great development of the printing press since his time, which was 334 years ago.

What is Business?

ONE of the keenest believers in the power of publicity in the printing world is Mr. D. R. King, the very capable Secretary of the Midland Printers' Alliance. Some of his work is most excellent, and we take pleasure this month in reprinting the latest of his leaflets with the title which is at the head of this article:—

"What is business? At first sight this seems to be a very simple question to answer. The dictionary tells us that Business means engaging in mercantile operations, but that does not carry us far, because we have then to ascertain what mercantile operations really are.

"'Business,' says Professor Marshall, 'may be taken to include all provision for the wants of others which is made in the expectation of payment direct or indirect from those who are to be benefited.'

"Now we are coming to it. The lot of the business man, then, would seem to be to work day in and day out, week in and week out, 'in the expectation.' It would be unfair not to add that invariably the expectation is realised. That is why he remains in business with greater and greater confidence, adding to his plant and stock, and giving a better and better service as the days go by—or he ought to.

"It is extremely interesting to trace the gradual growth of modern business, as we know it, step by step backwards until we come to probably its most primitive form, that of Barter.

"Herbert Spencer, in his 'Genesis of Science,' remarks that 'Barter in one form or another is found among all but the very lowest human races. It is obviously based,' he says, 'upon the notion of equality of worth. And as it gradually merges into trade, by the introduction of some kind of currency, we find that the measures of worth, constituting the currency, are organic bodies; in some cases cowries, in others cocoanuts, in others cattle, in others pigs; among the American Indians peltry or skins, and in Iceland dried fish.'

"The next step was the introduction of money, or coinage, and it is worth noting that from the earliest times of which we have any records the English appear to have been acquainted with the use of money. Anyway, we know that wise old Solomon knew all about it, for his view is thus recorded: 'A feast is made for laughter, and wine maketh merry; but money answereth all things.'

"For a time, probably, so much money was accepted for such and such goods, but eventually the

notions of equality and measures of worth referred to by Spencer developed, and finer and finer adjustments took place, especially as coins of differing values came into circulation.

"The introduction of money brought its own special train of problems, and so difficult were these to solve, especially later on, after the circulation of paper money had taken place, that the period has been called the "Dark Age of Currency." They found out then, as we have found out since, that 'if the value of money falls, the prices of commodities of every kind must rise.'

"With the introduction of money came also Competition—a two-edged weapon if ever there was one, and although Mill wrote, 'No one can foresee the time when the stimulus of competition will not be indispensable to progress,' a modern authority, Professor McGregor, gives it as his considered opinion that 'To compete efficiently and combine adequately is the mark of industrialism in nations that are both progressive and sympathetic. Of the two forces in Western civilisation, it is combination which tends to come too late, and competition which tends to last too long. Competition has been the more prompt and willing of the two influences. The building-up influence of combination has lagged both in practice and in public approval.'

"To the modern business man, this element of competition looms large and menacingly. It has got to be faced sooner or later. We cannot eliminate it, even if we desired to do so, which is doubtful; but what we can do is to smooth the jagged edge of unbridled, uncontrolled, grasping competition, which defies true costs, ignores clear proofs, and daily tilts at careful and honest business as though it was an evil thing, instead of something to be jealously guarded and defended in the interests of ourselves and the community as a whole.

"As you know, it isn't always 'the other fellow.' He may be guilty, grossly guilty; but the object of these leaflets is not to ferret for a culprit, but to endeavour to explain the way out, not by asking you to slacken or weaken your hold upon your own business, but by showing you how to lighten your grasp on it, by giving you a clearer perception of its possibilities, and a day-to-day and week-to-week record of its actualities.

"Isn't this what you want?

"I knew you would be interested—we are always interested at 'closing time' "

Liverpool Printers' Managers

THE Liverpool Centre held its annual dinner last month, when Mr. W. M. Schofield proposed the toast of the evening, which was acknowledged by Mr. E. W. Whittle, of London, and Mr. F. Robinson, President of the Manchester Centre.

Correctors of the Press

At the annual meeting the sum of £3,887 15s. 4d. was announced as the augmentation of the year. The capital account now stands at £21,714 18s. 6d., and the membership at the close of last year numbered 1,317, a decrease of 14.

Standardising Costing in the Printing Trade

IN the course of a discussion on the question of standardisation in cost accountancy, at the second annual conference of the Institute of Cost and Works Accountants, held in London on Friday, March 9, some reference was made to the system of costing which has been adopted as standard in the printing trade. The system was explained briefly by Mr. W. Howard Hazell, J.P., who pointed out that it was peculiarly suitable to the industry. It enabled one printer to compare his costs with those of another printer in the same area (the country was divided into seven areas), and to see whether his works were as efficient as the average in the area. The Master Printers' Federation published hourly costs of production for the different areas, and a further advantage of these was that in the case of a printer who thought it was a wise policy always to undercut his competitor, if he had not a costing system, he was given the average costs of production in the area, and gradually educated up to a proper knowledge of what were his costs. These benefits were unobtainable unless a costing system had been standardised and recognised as the particular system for that industry. During the war especially the methods used in the trade had been found to be of particular advantage. As output decreased, wages rose and material increased in price, new average costs of production could be brought out in a very short time. With this information, which would not have been available to any individual printer, the Federation had negotiated with public departments and had proved conclusively what was the average percentage increase in cost of production, and on those figures prices were re-arranged. Similarly, as the costs of production decreased subsequently, these hourly rates had again been useful in re-arranging prices.

Mr. F. W. Gamble wondered whether the perfection of standardisation of costing in the printing trade had anything to do with the high cost of printing.

Mr. Hazell said that the correct explanation of high prices in the printing trade was high wages current in the country. According to statistics published in *The Labour Gazette*, the percentage reduction in the wages of the printing trade from the peak was far less than the percentage in all the great industries in this country, and the cost of production was very largely dependent on the rates of wages.

Mr. J. M. Scott-Maxwell pointed out that peak values had not been given, and it would be interesting to know how they compared with pre-war.

Mr. Dodd (Coventry), at a later stage, said he was quite sure that the system adopted in the printing trade had led to increased prices, and that the increased wages in the printing trade alone did not warrant the increased cost of printing.

Mr. Watkin (Lecturer on Costing, London Printing School) said it was always difficult to make a worker understand why there was a big difference between his wages and the cost of production of the article, and the solution of that difficulty in the printing trade would be effected by educating the workers in costing. The workers, having understood the relationship between financial and costing accountancy, would eventually go away convinced that there was a reason for the apparently high cost of the manufactured product. He maintained that a standardised costing system in any industry must inevitably result, not in increased cost, but in considerable decrease.

Sir Max Muspratt, J.P. (who presided during the afternoon), said Mr. Dodd's suggestion that the printers' system had resulted in higher prices was a confusion of thought. It was possible that by coming together they had raised prices, but was it not likely that by standardised costing they had prevented the prices going as high as they would have done without it?

Phthisis in the Printing Trade

SLUR ON REFORMERS' EFFORTS

THE RT. HON. C. W. BOWERMAN (ex-President of the Joint Industrial Council of the Printing and Allied Trades) wrote to *The Times* recently as follows:—

"My attention has been drawn to an observation made by Dr. T. M. Legge, Chief Medical Inspector of Factories, who, in presiding over a meeting convened to consider 'Hygienic Methods of Industrial Painting,' and in referring to the question of fibroid phthisis in the house painter, is reported, in *The Journal of the Royal Society of Arts* of January 17 last, to have said that 'he deprecated anything in the nature of a "stunt," such as that which took place a couple of years ago in connection with the same condition among printers.'

"I do not understand why Dr. Legge should apply the word 'stunt,' to the efforts put forth by the representatives of employers and employed through the Joint Industrial Council of the Printing and Allied Trades to check phthisis among workers in the printing industry. I well remember Dr. Legge attending a meeting of the Council and delivering a most interesting address upon the subject of ventilation and the need for increased protection of the

health of the workers. He must on that occasion have been impressed with the earnestness of those he addressed as to the Council's desire to improve the atmospheric conditions under which printers worked, and which rendered them specially liable to contract phthisis.

"I also remember the valuable services which Dr. E. Halford Ross has, during the past five years, voluntarily rendered to the Joint Industrial Council in connection with the health of those employed in printing offices. As a matter of fact, the Joint Industrial Council has, from its inception, treated the conservation and improvement of the health of the workpeople as one of its most urgent functions.

"I am therefore entirely at a loss to understand why the Chief Medical Inspector of Factories should have applied the word 'stunt' to efforts which an official of his standing should have been the first to commend. It is the more extraordinary in view of the results obtained by the Bank of England printing department by dust abatement, as published by *The Times* of January 26, 1923, for, as stated in your leading article of February 10, this is work which ranks in a high category of health endeavour."

In the Machine Room: Is it Mechanical or Scientific?

BY ARTHUR WATSON (Worcester).

AT the commencement of this article I should like it to be understood that the comments herein are made with the feeling that the best encouragement an ambitious and conscientious workman can have is that honest criticism of his work which, whilst giving due credit to whatsoever is accomplished, also points out the details that are lacking to achieve the highest standard of production.

That saying I have heard somewhere about "The more we know, the more we know how little we know," will, no doubt, be appreciated by the thoughtful machine-minder, who will also agree that it is very appropriate in regard to printing, especially in the machine-room.

Perhaps it is not generally understood that to be a successful machine-minder it is necessary to cultivate not only an artistic, but also, and primarily, a mechanical temperament.

Now, to the average person the term machinery implies that the products thereof entail nothing more on the part of the person in charge than a mere mechanical operation; or, in other words, the only ability needed after the machine is fixed by the makers, is just that elementary knowledge of how to set it in motion, and the attitude of many machine-minders towards these machines also indicates action in accordance with a like opinion, as also apparently do members of the other departments of the printing trade concur therewith.

However, at the outset I feel justified in claiming that in regard to the standard of ability necessary to produce the best results, that of the machine department is ahead of any other. In fact, I make bold to suggest that, collectively, the operations in the departments outside are more mechanical than those inside the machine-room.

This generally accepted implication with the term machinery may be correct in some instances—such as automatic chocolate machines—but such an opinion is entirely erroneous if the production of first-class presswork is included therein.

That *considerable ability* is needed to become a really competent craftsman in the machine-room, I have no doubt machine-minders will all agree. But I am afraid many actually contradict their verbal agreement in this matter when complaint is made in regard to some inferior presswork, and make their job appear merely mechanical and unskilled by asserting that such-and-such a part of their machine is at fault, thus endeavouring to attach the cause of the trouble to the mechanism rather than to the person in charge thereof, as it is very seldom such assertions are supported by the ability either to explain definitely or to rectify the defect. Otherwise, the trouble would be prevented by keeping the machine in perfect order, *i.e.*, every part adjusted (by the machine-minder himself) to a mathematical accuracy.

The prevalence of this attitude amongst machine-minders denotes the absence of that absolutely essential qualification to become a first-class machine-minder—a mechanical temperament—to assist which is the intention hereof.

Now, one cannot become an expert craftsman without reasoning as to the why and what for of each and

every operation connected with the products of their machines. Therefore, no man should rest content by doing a job in a like manner to some other person, even if it happens to be the correct procedure.

To make progress one must find out the most logical of the many ways adopted by different workmen to achieve a common end. This will mean studying the methods and examining the results of each, which will be better understood by considering not only the time taken, but also the standard of production throughout the job, rather than one or more specially selected sheets which may possibly have been given extra rolling and the blocks carefully cleaned out. It would indeed be very remarkable if all the different methods attained the same degree of success. In fact, one is strongly of the opinion that there is a marked contrast in the results of the various methods, although it is possible that they may appear all alike to the average man, but to the machine-minder who has cultivated a mechanical as well as an artistic temperament, imperfections will be rather conspicuous.

The point foremost in my mind is the distinction that can be made in the production of a halftone print from the same identical block, with similar ink and paper, on two cylinder machines (each alike in design and size), by two workmen, one of whom has cultivated the primary need of his vocation as well as its co-partner mechanical and artistic temperaments respectively—and, of course, has his machine adjusted in keeping therewith. Now, if the latter's work is compared with that of the machine-minder who lacks such a temperament, I am convinced a decided and marked improvement will be noticed both from an artistic point of view, and also speed.

To thoroughly understand the imperative exactitude of the mechanical adjustments and strictly adhere thereto will enable one to obtain not only the highest standard of production, but also the maximum output in an appreciable less time than is possible without this knowledge. The preliminary stage to the cultivation of this desirable qualification means, at the outset, absolutely clean machinery—not so much the brass or other portions being polished like a mirror, but the actual working portions such as the bearers, racks (cogs), cams, roller tracks, bed, platen, etc., which should always be free from dirt and rust. To see this latter on any machine is not to the credit of the machine-minder, nor does it indicate first-class workmanship; neither does oil when lying about the floor in pools; nor if covered with bits of paper or dirty rags, etc. A little and often is a good daily axiom in regard to oiling a machine.

HALFTONE BLOCKS AND THE CYLINDER.

Now, every printer knows that a block (halftone or otherwise) should not be a fraction over the correct height to type; but the accuracy or inaccuracy thereof cannot be defined by using one of the so-called type-high gauges, by which, after taking some trouble to obtain what appears to be a perfect fit with the block, many machine-minders will assert it to be the correct height to type. Yet I venture to suggest that such assertions are very often immediately contradicted by their action as a result of

the first impression of the block, according to which they will either reduce or increase its height.

There is something of greater importance concerning blocks than a mere type-high gauge, and it is that part of a cylinder machine responsible for causing the impression, and which perhaps requires greater attention than any other part, *i.e.*, the cylinder. It is by the latter that the accuracy of any block to type ought to be determined. Not only for the reason that the cylinder causes the impression to be made, but because its adjustment is of such vital importance that any inaccuracy thereof will result in inferior presswork. In fact, a machine-minder who does not thoroughly understand how to adjust a cylinder properly will only produce decent presswork by accident, or, to use that uncomplimentary remark, he will be "lucky" to do so.

I have no doubt that many machines are really ruined during the first week or so of their existence by being under the charge of men who either have not been instructed or not troubled to study and find out for themselves the imperative exactitude a cylinder should be adjusted to, or may have simply taken the word of the mechanic who fixed the machine as to it being correct. This latter remark is not intended to reflect in any way on mechanics connected with the printing industry. In fact, I have every respect for them—at any rate, for those with whom I have come in contact. But it is the conscientious and thoughtful machine-minder who knows whether a machine is up to standard pitch or not.

Now, one is frequently reminded from various sources that if a cylinder be over-dressed it will run quicker, and if under-dressed it will run slower, than the bed. Such a statement—to my mind, at any rate—is an obvious impossibility. It is misleading, and to those who believe that theory I ask: How is it possible for the cylinder, when making the impression, to run slower or quicker than the bed, irrespective of the amount of dressing thereon? If this is possible, then one can expect the cylinder to occasionally ignore the bed and make an extra revolution, or now and again refuse to revolve according to its speed, which—as the theory mentioned states—is regulated by its dressing. It is sheer imagination, and such has no part in printing.

Perhaps it will be as well to point out to those who may feel disposed to criticise my statement that I am fully alive to the fact that a given point on the outer cover of a bicycle wheel will travel much quicker and further than a given point on its axle, though both only make one simultaneous revolution. What a machine-minder needs to understand, and which same can be achieved by careful thought and study, is how to set, and incidentally dress, a cylinder so that it will run in perfect unison to the bed, and from which there should be no variation, not even as much as a sheet of paper. To consider that over which one is unable to exercise any control, such as the speed of the cylinder when making the impression, is absurd.

Now, some printers advocate the bearers as a guide to setting the cylinder. This may be correct, or again it may be wrong. If the bearers are as supplied and fixed by the makers when the machine was built, one can expect them to be a proper guide. But failing this, it is necessary to ascertain the amount of dressing the cylinder is intended to have, and set it according thereto, from which position it is absolutely imperative it should not be altered, *i.e.*, its dressing should not exceed the stipulated amount, because if the cylinder be either under- or over-dressed—the most common failing being the latter—one can expect many and varied vexatious

troubles, especially during the "running off." In fact, I venture to state that most of the troubles the average machine-minder encounters on a cylinder machine are due to the lack of a thorough knowledge in this direction. One will appreciate this better after becoming acquainted with the correct manner of treating a cylinder, which will, incidentally, eliminate most of the troubles usually met with.

Inferior platen presswork is also very often attributable to overdressing the platen. Incorrectly dressing a cylinder is also the most common cause of *slurring* and *creasing*; also *imperfect register*, so conspicuous in multi-colour printing. Inferior presswork will also result if the pawl-clutch and the two racks (cogs) on either side of the bed of a Wharfedale do not work conjointly in unison in causing the cylinder to revolve. The pawl-clutch should slide—not drop—into position.

ROLLERS AND HALFTONE BLOCKS.

Another important factor of the mechanical side of printing is the adjustment of the rollers, and some machine-minders are indeed very fortunate in having rollers whose peripheries are absolutely perfect, if they are able to practice what they advise others to do, *i.e.*, to set the rollers so that the recessed portions—the shoulders of the dots or screen—of a halftone plate will not receive any ink. Their efforts in this direction being to prevent the halftone printing dirty usually in the highlights (sky) portions—thereby attributing the cause of that trouble to imperfect setting of the rollers.

Now, whilst it is obvious the recessed portions cannot impart an inked (dirty) impression unless they first received some ink, it will also be obvious that, even if they do, it will not show on the impression unless the pressure thereon is such as to cause the dressing (*i.e.*, the sheets used for making ready) to bed itself into and incidentally force each sheet in between the dots (screen). Therefore, I am firmly convinced that the contention of those who aver that if the rollers ink the recessed portions of a halftone plate the impression therefrom will be dirty, is a fallacy. In fact, I venture to suggest that the foundation thereof is nothing more substantial than imagination. To this no doubt the reply will be that as the first impression, after the plate has been cleaned, prints clear, but subsequent impressions gradually get dirtier, therefore it must be due to the rollers; to which I reply with the previously mentioned fact in regard to the dressing bedding itself into the recessed portions.

This common trouble of many machine-minders will not be overcome by habitually blaming the block maker for supplying a plate with a shallow etching, nor the inkmaker for dirty ink, nor the papermaker for unsuitable paper, nor the machine, although one is aware that sometimes inferior commodities are supplied; but more often than not the makers of these essential pre-requisites to printing are unjustly charged with furnishing inferior material, when the real trouble is due to nothing more nor less than the machine-minder's lack of that essential qualification to produce first-class halftone printing—a mechanical temperament—by the aid of which even the most obstinate individual will gather the knowledge, and incidentally be convinced that a dirty halftone print is—almost invariably—due to defective making-ready or, in other words, incorrectly dressing the cylinder (or platen).

In addition thereto it is only logic to have the ink slab perfectly level and exactly type-high, with the rollers set accordingly. When the latter are not in

use they should always be covered with oil so as to prevent the composition from the varying atmospheric conditions to which it is susceptible.

It requires the application of scientific knowledge to produce first-class presswork, and such will not allow the slightest deviation from the straight line of the governing principles thereof which, at the same time, will incidentally eliminate that distasteful habit of being ever ready with an excuse for inferior work. In fact, whilst the machine-minder who lacks that essential qualification—a mechanical temperament—and is emphatically stating that such-

and-such a result is impossible, the machine-minder who has cultivated this imperative necessity to his vocation will produce the desired result. But, as the space at my disposal is somewhat limited (due, I presume to the increasing business-promoting activity of THE CAXTON), I am unable to deal as adequately as one would like in regard with the mechanical adjustments at this juncture. However, at a more opportune time, I hope further and fuller information from my pen will appear in print, and which I believe will—in no small measure—further assist the cultivation of this desirable temperament.

The Essence of Typography in Advertising

BY EDWARD D. BERRY (*Director, U.T.A. Department of Advertising*).

THE only reason for all printing, unless it is purely a thing of beauty to be treasured as a sort of keepsake, is that the text matter be read. All the artifices of design, illustration and ornament should not only be subordinated to that end, but should aid the purpose.

Obviously, the matter will not be read without two things with which the printer has much to do—attracting attention in the first place and easy reading.

In advertising matter especially, physical appearance is the determining factor in the competition which every piece of advertising enters against a greater or less number of other pieces.

Composite beauty does not always fulfil this purpose. Frequently the elements of a page so blend into one another that while the whole page is attractive, nothing seems to stand out, nor does there seem to be a place where one should begin to read. On the other hand, a page that has not the elements of beauty, as a whole, is forbidding, or at least insipid.

There are many details of page arrangement each of which frequently forms the subject of discourse and are worthy of it, but they *are* details, comparatively. The basic element of page arrangement is the distribution of blank space, or the placing of the characters in proper relation to each other. The printed page may be likened to the background upon which an artist arranges his figures, with due appreciation of the laws of balance and harmony, but in addition to those there is in printing the important element of attention value, attention to the page as a whole, and attention to sections of it, presented in accord with their importance.

A large solid printed in the centre of the page has strong attraction. If that same solid is separated into innumerable parts and each part separated from each other by more or less blank space, the attraction is lessened just in proportion as the separation is extended. In other words, as the total is further removed from a solid. A point will ultimately be reached when the background showing between these parts is of equal prominence with the printed surfaces and there is the lowest attraction.

The nearer a type section, whether it be a display line or straight reading matter, approaches to a solid, the greater the attraction by virtue of contrast.

There is a point, however, beyond which this condensation may not go, for two reasons. First, too near an approach to a solid gives the whole section contrast, but lessens the contrast of the words themselves. Second, placing letters too closely together prevents the words standing as distinct entities and causes mental confusion, for we read not by letters, but by words, picking up a word in its entirety unless it is unusually long or unfamiliar, and recognising it by its contour and distinguishing letter.

The section as a whole must be surrounded by an adequate amount of blank space in order to make it

stand forward of itself in competition with any competing attractions, such as illustration or ornament that may be used on the page.

The depth of tone of the paper itself determines the amount of condensation necessary to high attraction, but if there must be a choice between condensation necessary to the strongest contrast and sufficient separation of the word forms to ensure easy reading, that choice must be made in favour of the latter.

An exceedingly heavy illustration or display line that is too large and black is a common error that should be guarded against, for those things are constant attractions away from the text matter. The greater those counter attractions, the more necessity for white space concentrated in areas surrounding the sections. Too many display lines of nearly equal size sets up such intense competition that attention can be given to none of them. The same is true of too much ornamentation which draws attention to itself rather than to the reading matter.

The same consideration applies to the use of colour. Colour should be used merely to illuminate a type page and add to its composite attraction, but when there is so much of it that attention is directed to it, it undoes its very purpose.

There is not sufficient appreciation of the psychology of reading in the composition of an advertisement. Attention is the first necessity to mental assimilation. Without it we see without seeing. Everyone has had the experience of reading a book for some time and suddenly realising that the reading had become merely physical and that there was no knowledge of what had been read on the last page or two, because the attention had wandered to other things of more interest for the moment.

Beauty of the whole is necessary to attract attention to an advertisement itself, but that attention will not lead to the reading matter, the most important part of any advertisement, unless the reading matter itself is predominant over all else in the advertisement.

Contrast is the big word in page composition. Contrast of the page as a whole with its background. Contrast of the sections with each other in regard to their importance. The contrast with the background can only be attained by condensation of the printing surfaces. It is much better to leave some of the background blank to secure readers for that part of it on which type is printed than to completely fill a page with type, each section competing with the other for attention. If the background shows through all of the type to the point where it is of equal prominence, the matter simply will not be read with any degree of thoroughness and understanding and by as large a number of people as if the page had the attraction, dignity and invitation of one arranged with the foregoing precepts in mind. —Typothetæ Bulletin.

Printers and the Law

READERS frequently write asking for information on various legal matters of particular interest to the printing trade. In the forthcoming edition of *The Master Printers' Annual* this information will appear revised by Messrs. Scatliff, the solicitors to the Master Printers' Federation. One or two matters which have recently been before the Courts make the following extracts of particular interest:—

IMPRINT.

Under the Newspapers, Printers and Reading Rooms Repeal Act, 1869, a printer is bound to put his name and address on every work he prints, under a penalty not exceeding £5 per copy:

"Engravings, address cards, business cards, price lists, lists of catalogues of goods dealt in or for sale, catalogues of estates for sale and the like, bank-notes, bills of exchange, promissory notes, bonds or securities for the payment of money, bills of lading, policies of insurance, letters of attorney, deeds, agreements, transfers or assignments of stocks or shares, receipts, law proceedings, and papers printed by authority of Parliament, or of any public board or public office," are excepted from the Act.

Any agreement to omit the imprint is illegal and void, and in a case decided in 1822 the omission of the imprint—even by desire of the customer—was held to disentitle the printer to recover for the work done, in addition to rendering him liable to the penalty.

Every person assisting in publishing or dispersing a book or paper not bearing the name and address of the printer is also liable to a penalty of £5 per copy.

Under the Corrupt Practices Acts of 1883 and 1884, every election bill, placard or poster having reference to Parliamentary, Municipal or other elections, must bear on the face of it the name and address of the printer and of the publisher, under penalty of a fine not exceeding £100.

FILE COPIES.

Under the Act of 1869, a copy with the name and abode of the customer on it has to be kept for six months of everything printed for reward, under a fixed penalty of £20. It will be noted that the magistrate has no power to reduce the penalty.

BETTING AND LOTTERIES.

The Act of 1874 imposes a penalty of £30 and costs, or two months' hard labour, on any person sending or publishing any circular, placard, handbill or advertisement offering information as to, or inviting participation in, any betting or wagering.

The Lottery Act, 1836, renders the printer of any lottery notice or tickets liable to forfeit for every offence £50 and full costs.

FOOTBALL BETTING.

The Ready Money Football Betting Act, 1920, renders the person who writes, prints, publishes or knowingly circulates any advertisement, circular or coupon of any ready money football betting business, whether the business is carried on in the United Kingdom or elsewhere, liable on summary conviction to a fine not exceeding £25 or imprisonment not exceeding one month, on a second conviction to a fine not exceeding £100 or imprisonment for three months.

ROYAL ARMS.

Any person who, without proper authorisation, assumes or uses, in connection with any trade, etc.,

the Royal Arms, or any resemblance thereof, is liable on summary conviction to a fine of £20, under the Patents and Designs Acts of 1883 and 1907.

LIABILITY OF PRINTERS FOR CUSTOMERS' PROPERTY.

The law as to this is that a printer is not liable for the loss of or injury to his customers' goods arising from accidental fire, robbery, damp, vermin, etc., during the period of his having custody of the goods, including the time during which they are in use for work in progress, provided he can show that the loss or injury was not the result of neglect to exercise proper care and diligence in relation to the goods.

Customers' property includes MSS., drawings, designs, photos, etc., paper supplied by the customer, electro, stereo, and other plates, wood and other blocks, whether made by the printer or supplied by the customer, completed work, the value of the re-composition of standing type, and the value of drawings upon stone, etc.

All these should be insured against fire and other risks by the customer.

LIBEL.

The printer is responsible, both civilly and criminally, for all libels published in papers printed by him or his servants. He makes a profit out of the printing, and it is his duty to make himself acquainted with what is printed in his printing office. Ignorance on his part will not excuse him. An indemnity against the publication of a libel is bad, and cannot be enforced.

RIGHTS OVER CUSTOMERS' GOODS.

A printer can claim a particular lien for his charges for the work done on the particular goods of the customer, but under ordinary circumstances general lien can only be acquired by special and express contract; printed notice on estimates or bill-heads that such lien was claimed being not sufficient unless the customer actually assents to it before giving an order. Care should therefore be taken to notify by letter any general lien claimed and to secure acknowledgment before the order is executed.

In connection with the above paragraph, it will be interesting to note that an action was concluded in the King's Bench Division on February 28, before Mr. Justice Bray, brought by the Regency Press, Ltd., the proprietors of two monthly journals, called *The Brick and Pottery Trades Journal* and *The Glass Trades Journal*, to recover from the defendants, a firm of printers, certain printing blocks and paper handed to them in pursuance of contracts made with them by the plaintiffs for the printing of their journals, and damages for their detention in consequence of a dispute as to payment. Evidence was called that there was a custom of the printing trade that where printing blocks and other materials were lent to the printer to be used in the execution of work entrusted to him, he had a lien over such articles against his unpaid bill, but his Lordship held that the custom had not been established, and he gave judgment in favour of the plaintiffs for £45 damages, with costs on the High Court scale, for the detention of the printing blocks and paper by the defendants. He also gave judgment for the return of these articles or the payment of their value, £100. On the counter-claim, he gave judgment for the defendants for the amount admitted by the plaintiffs (£116 against £212) without costs.

An Alternative Method of Costing Machine-Chargeable-Hours

By F. C. POTTER.

ALTHOUGH the Federation Costing System has been in use several years, it is still felt that there are many points where it fails to supply the necessary accurate information on which to base the charge to the customer.

The cost-plus-profit system of pricing work is decidedly antiquated, and where it is still in vogue the proportion of queried accounts is considerably higher than where a process of "cost investigation and work valuation" determines the charge to be made.

It is with a view to remedying one of the more important shortcomings of the Federation system, in order to bring the cost into closer relation to the charge, that the following method of costing machine-chargeable-hours is suggested.

Briefly, the suggestion is: To vary the hourly rate according to the printing size of the paper. It is not intended, however, that a fixed rate be determined for each particular size of sheet, but that when a job is worked on a larger machine than that on which it would normally be worked, some adjustment should be made in costing the work.

The following table of percentages will show the method suggested:—

D.-DEMY TWO-REVOLUTION MACHINE.

Size of Paper,	Rate.
D. Demy	100% of hourly rate ascertained.
D. Crown	90% " " "
Royal	80% " " "
Demy	75% " " "
Crown	70% " " "
Royal Folio	65% " " "
Demy Folio	60% " " "
Crown Folio	55% " " "
Smaller than Crown Folio	50% " " "

Similar tables should be worked out in respect of all machines except small platens, etc. In no case will a job be costed at less than 50 per cent. of the full (100 per cent.) hourly rate.

The above may at a first glance appear complicated and likely to involve a considerably increased amount of clerical labour in the costing department, but once the new hourly rate has been fixed, and the percentage hourly rates worked out from it, no hitch

It would be necessary, however, to compile a value of production form every week for each machine. For example, if during a certain week nine jobs were worked on the double-demy two-revolution machine (with a different size of paper corresponding to the grades recommended in the preceding table), the output for the week would be recorded as follows:—

Machine No. 10.	Value of Production.	Week ending.....
10 hours at 100% or 8/4 equal to 10.0 par hours		or £4 3 4
5 " 90% or 7/6 " 4.5		or 1 17 6
7½ " 80% or 6/8 " 6.0		or 2 10 0
4 " 75% or 6/3 " 3.0		or 1 5 0
1½ " 70% or 5/10 " 1.05		or 0 8 9
1 " 65% or 5/5 " .65		or 0 5 5
7½ " 60% or 5/- " 4.5		or 1 17 6
1 " 55% or 4/7 " .55		or 0 4 7
2½ " 50% or 4/2 " 1.25		or 0 10 5
40	31.5	at 8/4=13 2 6

The procedure to be adopted in fixing the new hourly rate for each machine will be practically the same as laid down in the Federation Cost Finding Book. The one variation will be in regard to Column 4. Under the Federation system the average number of chargeable hours per week for each particular machine over a previous period is the figure recommended for this column, but under the new method the "average output per week" in its equivalent of "100 per cent. (or par) hours" will be substituted. This latter figure will have to be obtained by investigation over a short period, and then checked by the weekly cost and value of production statement.

It will be interesting to compare a probable machine rate ascertained by the Federation method and the rate found by the alternative method. Form No. 15—Printing Machine Units—will be worked out in each case; the value of the hour unit, of course, being higher under the alternative method.

From the above tables it will be seen that a double-demy sheet would be costed under (b) at 1s. 5d. per hour higher than the present rate of the machine. On the other hand, it will be appreciated that the hourly rate for a demy-folio sheet would be 6s. 3d. (whereas before it would have been recorded on the job cost docket or work ticket at 7s. per hour), and

MACHINE NO. 10—DOUBLE-DEMY TWO-REVOLUTION.

HOUR UNIT COST—2½d.										
(a)	Cost.	Units of £50.	Av. Ch. hours per week.	Total hour units per week.	Minders Wages.	Feeders Wages.	Total Wages.	Wages per ch. hr.	Machine hourly unit cost.	Machine hourly rate.
Federation Method.	£525	10½	40	420	£4 9 0	£2 16 0	£8 5 0	4/1½	2/9	6/10½
HOUR UNIT COST—3½d.										
(b)	Cost.	Units of £50.	Av. 100% or par hours.	Total hour units per week.	Minders Wages.	Feeders Wages.	Total Wages.	Wages per ch. hr.	Machine hourly unit cost.	Machine hourly rate.
Alternative Method.	£525	10½	31½	331	£4 9 0	£3 16 0	£8 5 0	5/2½	3/0¾	8/3½

should occur. The weekly return of chargeable and non-chargeable hours or value of production statement for each machine will be presented, not in several different items, but as "100 per cent. (or par) hours" at the full rate.

the cost shown will be more relative to the value of the work than the figures obtained by the Federation method.

It will be obvious that in businesses where the machines are mainly occupied with jobs near the

maximum paper size the hourly rates will not be affected to any large extent, but, in businesses where a considerable proportion of the turnover consists of "rush work," or where the plant is unsuitable for the class of work handled, in consequence of which small sheets are frequently printed on large machines, it will be found that the hourly rate for the maximum size sheet will be considerably enhanced.

It has been maintained that rush work should bear the full cost of the machine on which circumstances have compelled the job to be printed, but it will be

found far more satisfactory to grade the cost according to the size of the sheet, and to get an extra percentage of profit (where it can be obtained) to compensate for the abnormal conditions under which the work has had to be produced.

The foregoing will probably be characterised by exponents of the Federation system as an ingenious manipulation of costs. It is nevertheless contended that this method is an improvement on the present costing arrangements, which reveal astounding contrasts of cost for work of a similar nature.

Reginald John Lake

PRINTERS throughout the country, especially those who are members of the Master Printers' Federation, have during the past month been reviewing with much appreciation and thankfulness the work done for the trade by the late Mr. Reginald Lake, whose passing away we briefly announced in our last issue.

He was a man of distinct gifts, and it was a fortunate hour which brought him into close touch with the politics of the trade. His career was originally laid out without any reference to the printing industry. Born in 1850, educated at Rugby and New College, Oxford, he was called to the Bar in 1874, and for some years was engaged on Circuit and Sessions.

In 1881 he became a director of Messrs. Gilbert & Rivington, Ltd., and this was the beginning of an interest in the printing craft which deepened and intensified throughout his life. In 1893 he was elected chairman of the London Master Printers, and in 1904 was appointed President of the Master Printers' Federation. He brought such wisdom and knowledge to this office that from this time he seemed inseparably linked up with the destinies of the trade, and when eventually he was persuaded to give his whole time to directing the affairs of the Federation he found a very congenial vocation and the Federation one of the most efficient leaders. From this office he resigned in 1919, when he was presented with his portrait, painted by Mr. Arthur Hacker, R.A., at a complimentary dinner given to him at the Connaught Rooms, London.

The funeral of Mr. Lake took place at Watford. Among those who attended were Mr. R. A. Austen-Leigh (President), Sir William Waterlow (ex-president), Mr. A. E. Goodwin (Secretary of the Federation of Master Printers), Mr. W. Whyte (secretary of the London Master Printers' Association), Mr. F. W. Bridges (proprietor of THE CAXTON MAGAZINE), Messrs. G. Stracey and E. Voss, of the Watford Master Printers' Association; Mr. D. Greenhill (ex-president), and Mr. P. W. Michael (secretary) of the Home Counties Alliance; Mr. Frank Bird (late secretary of the Newspaper Society), representing the Manchester and Salford Master Printers' Association; Mr. W. T. Myers (representing Messrs. Griffith and Sons, Old Bailey), as well as representatives from the various Conservative Clubs and Primrose Leagues in the district; and the Church Lads' Brigade. Floral tributes were sent by the Printers' Trade Board, the Watford Master Printers' Association, the Federation of Master Printers, the Home Counties Master Printers' Alliance, the London Master Printers' Alliance, and many local political organisations. The first part of the service was held in St. Mary's Parish Church. The Pro-Chancellor of the University of Leeds (Mr. E. George Arnold), ex-president of the Federation of Master Printers 1916-1918, was unavoidably prevented from being present in consequence of pressing engagements at the University.

English Printed Bibles at Wembley Exhibition

ENGLISH Bibles of all ages are to form an interesting feature of the books' section of the British Empire Exhibition. At the last meeting of the Management Committee, it was reported that, owing to the necessity of setting aside a larger proportion of the galleries in the Fine Arts Palace for Overseas Art than was originally intended, the space available for Applied Arts was seriously diminished. It had always been intended to secure a fine loan collection of books and bookbinding, selected and arranged so that it would strike an Empire note. It is contemplated, for example, that the Bible should be taken as the typical book, and that an exhibition of English Bibles from the earliest times should be shown, with a small special collection showing Bibles and other contemporary books in use when the chief parts of the Empire were discovered or settled, such as books of the times of Cabot, Drake and Captain Cook. Related to the Bible exhibit would be examples of the sacred books of other faiths of the Empire. Associated with this Imperial exhibit, there will be a few very finely printed books, such as the products of the Kelmscott Press,

"Impressions"

MESSRS. JARROLD & SON, LTD., Norwich, have produced a very pleasing little house organ, to be issued "every little while for matters serious—and a smile." It is very tastefully printed and the pride of place is stamped upon it. The house of Jarrolds was founded in 1770 at Woodhouse, Suffolk, and afterwards removed to Norwich, from whence it has thrown out branches in London and elsewhere. Many members of the staff have spent 20, 40, 50 and even 60 years in the service of the firm—one of the oldest still at work has 67 years to his credit.

Our Advertisement Competition

OUR advertisement competition proved very interesting and keen. It certainly was a tribute to our advertisers, for the range of selection by the competitors was very wide. The premier place was taken by Messrs. Dyer, Ltd., for their quarter-page advertisement on page 16 of our last issue, while the advertisement of the Lanston Monotype Corporation, Ltd., on page 113 secured the next largest number of votes. It will be agreed that the two most popular advertisements are very skilful pieces of work,

The Present Position and Future Prospects of Photo-Engraving

BY WILLIAM GAMBLE.

I HAVE been accused of prognosticating the doom of the process block. True, I have stated in The Process Year Book that "the process block has passed its prime and there will be a slow but steady diminution in its employment." But I have also stated that "there will always be a use for the process block in the everyday requirements of commercial printing—just as there lingers a use for the woodcut—but it will be a limited field."

Against this is quoted the opinion of Mr. Flader, of the American Process Engravers' Federation that "process engravers have hardly yet scratched the surface of the demand for process blocks."

Now I think Mr. Flader meant "the demand for illustrations," and in that I would cordially agree, but whether these illustrations are to be produced by blocks or by gravure or by offset, or some other process, that is another matter. Some people accuse me of being a pessimist; others say I am too much of an optimist.

I had a letter from a friend in America the other day. He writes: "Your paper on the photo-composing machine has caused quite a stir amongst the engravers. My opinion is that you are naturally over-optimistic regarding new inventions, always were, and always will be. Well, that is a good deal better than being a gloomy pessimist, and it can't do any harm to shake the engravers and printers a little out of their complacency."

Perhaps I had better describe myself as an optimistic pessimist, then I shall meet all views. You want to know why I am pessimistic as to the future of blockmaking. It is because I do not see any progress being made in blockmaking and letterpress printing methods, whilst on the other hand very great strides are being made by such processes as offset and photogravure, and the results of these latter methods are becoming increasingly popular, and publishers are finding these ways of producing illustrated matter more economical than the old ways. Evidently a great amount of block work is already being lost by photo-engravers at the present time. If that is so whilst the new processes are still more or less imperfect and not fully developed, what will be the result when they are improved?

You may think that the work which is now being done by the newer processes is the outcome of a new demand, and that such work would not in any case come to the blockmaker; also that the growing use of such processes will only keep pace with the increased demand for illustrated matter. Those who delude themselves by that belief are wrong, and evidently are not aware of what is going on. When you look at the forty pages a week of gravure illustrations in The Illustrated London News, the forty pages a week in The Sketch, the many pages in Weldon's Fashions, the equally large number of pages in several cinema picture papers, and in the numerous publications of the Amalgamated Press which are regularly being printed by gravure (some formerly produced with blocks and letterpress printing), it must surely be obvious that this is so much work lost by photo-engraving.

You may say that this work would not in any case have come to the trade houses, and that it does not affect your turnover. But what about the increasing

number of high-class catalogues that are being done by gravure and offset mostly by firms who are not blockmakers and are in competition with you? Don't you think that every good catalogue turned out in that way is going to cause customers to want their catalogues done in the same way? Even if not cheaper than the old way, they may prefer to have it, but if it can be done more cheaply than by letterpress there will be no hope for you of maintaining your position.

The catalogue of the General Electric Co., recently produced by Messrs. John Swain & Son, is a revelation of what gravure can do. It is calculated to make firms who want good catalogues sit up and think, and it may mean the loss of a valuable customer of a photo-engraving firm which has no photogravure department.

Then look at the way offset is steadily encroaching on photo-engraving. You flatter yourselves that the work is not so crisp and clean as letterpress-printed blocks, but some people like it better on that account. I see several magazine covers in colour, which were formerly block-printed, are now being produced by offset, and one of the latest published novels has a "jacket" done by this process; the publishers, I have heard, being highly pleased with it. A lot of three-colour block work given out since the war has been due to the use of these colour-printed "jackets," so that line seems likely to be lost. The publishers prefer offset because they can print the "jackets" on a rougher-surfaced and cheaper paper which is more durable for the purpose. You must remember that a number of the big litho printers have set up process departments, and they have so far found it difficult to get enough business to make them pay, so that now they are out to capture work which has formerly gone to the blockmakers.

Another instance of the success of offset is the excellent results of the process for illustrated newspaper work, as shown in The Blackpool Times, The Sunday Express, and The Local Illustrated News, which is being printed by Lowe & Brydone. I don't think this process will ever be any good for newspapers with large editions, but for local newspapers of limited circulation it will be quite good and economical. These are just the papers which have been depending on the blockmaker for their illustrations. So it is a further loss to the trade. It used to be thought that offset could never do anything good in halftone, but we have got to modify that view, for the work is constantly improving. When the offset people have been doing halftone as long as you have been making halftone blocks, they will be doing work quite as good as you are to-day. Where will you be then? There is not much chance of improving block work any further.

Mr. Eamer, jun., has no doubt told you of a process he has seen in America called "Aquatone," which seems to be a combination of halftone, colotype and litho offset. The halftone is done with a 400-line screen, a ruling which few have been able to print in this country; the image is put down on a gelatine-surfaced aluminium plate and printed on our offset machine at about 4,000 per hour.

There is another process which is being developed using a 200-line screen, with which a copper plate is made, and without etching, printed on an ordinary letterpress machine. If this process is brought into use printers will not want blocks for their letterpress machines. There is one printing firm in this country who have converted a Miehle machine so as to print photogravure.

Again, you have heard no doubt about that remarkable collotype process which is being exploited by Mr. Gardiner Sinclair. I don't agree with all the claims that are made for it, and, moreover, it is not a new idea, but it may become a useful process.

You were also recently startled by the news of the rapid halftone process which hailed from Germany, but it seems to have fizzled out. Who knows, though, what improvements may be ultimately made in it? I hear there are experimenters at work on etching celluloid to make halftone blocks. This is an old idea, but someone may make it practicable.

Such methods as the "Manul" are not likely to affect the photo-engraver so much as the letterpress printer, because they are only suitable for reproducing text and line blocks. There is a new process of this kind shortly coming on the market which is simpler and better than the "Manul." You will be able to buy a ready-sensitised film which will keep indefinitely, and you lay a piece of this against the page of a book, switch on the light, and print through the film. The development is mostly with water, and you get a good dense negative which can be printed down for a line block, an offset plate, or a gravure cylinder.

Still another remarkable process I have been testing is one in which the print is made by means of a phosphorescent plate like an X-ray screen. No camera, no arc lights, and no elaborate printing frame is required.

No doubt some of you who do the highest class of three- and four-colour blocks think that at any rate it will be difficult for the new processes to reach the standard you have attained. You may say that offset plate makers can never do anything approaching fine etching, so that they cannot attain the results you accomplish. But there is a firm in Brussels who find it pays to make a set of etched colour plates in the ordinary way and pull transfers from them to put down on offset plates.

There are also methods being developed for getting negatives or prints which do not need re-touching, nor anything equivalent to fine etching. I was shown a process in Germany last year which enables continuous tone-colour negatives to be put down on offset plates by a special printing frame which holds the screen as well as the negative. This being a high-light method, no stopping-out on the negatives is needed. The colour prints, produced in six or seven colours, are quite good.

Again, I may mention that the Levy firm in America have got a new camera for colour work which enables a continuous tone negative to be made through a filter, and after development this negative is used as a mask through which the halftone negative is made. There are means for getting this masking negative in exact coincidence with the register marks on the original. This camera is already in daily use in a number of the larger engraving and lithographic colour houses in America, and in practice has shown possibilities in colour separation hitherto unknown. I have also received news of a new panchromatic colour plate about to be put on the market in America called the Xactone, and it is claimed that the colour correction is better than anything yet achieved.

There can be no doubt that if the offset people can get a way of making colour negatives more suitable for their requirements without having to resort to a lot of expensive re-touching, they will become powerful competitors of blockmaking. Now I expect you will say that you cannot see how the offset firm or the gravure firm can do the work cheaper if they have to go through the same routine as you do of making the negative, of printing it down on the metal, of developing the print, and of doing something which is equivalent to etching the plate. That is a point I will now proceed to deal with. It is true that if you take the case of a single illustration containing up to, say, 50 inches, and reproduce this by offset or gravure, it would not be possible to do it any more cheaply, perhaps not so cheaply as making a block and printing it letterpress, especially for a small edition. But where gravure and offset scores is in printing large sheets and long numbers. If the customer wants 100,000 prints, even perhaps 50,000 of one picture, it can be repeated a number of times on the same plate, thus reducing the number of runs on the machine. You might do the repeats by duplicates or by electros, but it would cost much more than by offset repeats, and the speed of printing on the letterpress machines would be much less. Moreover, the duplicates might not be all alike.

On the other hand, if you take a large sheet filled with many different illustrations, you would charge more for the blocks alone than the offset or gravure printer would for making a plate or cylinder, and the letterpress printer would have the expense of making up the forme and making ready on the machine, besides the subsequent printing being slower.

Suppose we take the case of a large sheet like The Illustrated London News, which is printed eight pages up on a cylinder. The pages average 14 in. by 9 in., equalling 126 square inches. The pages contain insetted text in intricate borders, and you certainly would not undertake to do that at the straight halftone price of 11d. per inch. To get a round figure I will assume you could manage to do it at 1s. per square inch. There would be 1,208 square inches in the eight pages, so that the cost of blocks would be £60 8s.

Now the gravure cylinder is produced at 9d. per square inch, so that its cost would be £45 6s. To this must be added renewal of copper wastage, which I estimate at £2 16s., so that the total cost is £48 2s., against £60 8s. for blocks. The saving is still greater to the printer, because he has a cylinder ready to start printing, whilst he can run at a speed of 5,000 to 6,000 copies per hour, printing on both sides. The letterpress printer would probably do only 1,000 to 1,200 copies per hour, printed one side on a hand-fed machine, or 2,200 with the aid of an auto-feeder. Gravure is no quicker on sheet-feed machines, but there is no need to use them except for colour work and short runs.

You may ask how I arrive at the cost of renewing wastage of copper. Probably you have heard that a large cylinder costs about £30 to renew the copper surface. It must be remembered that on web rotary machines the cylinder can be ground off ten or twelve times before it is too small to be used. A cylinder like those used by The Illustrated London News costs about £28 to re-copper. That means £2 6s. 8d. per run if there are only ten etchings got off it. The cost of grinding and polishing the cylinder has to be added, and may be £3 to £6, according to the method of doing the work. On a cylinder of that size the square feet of copper is about 12, and the same area of copper for halftone would cost, at 1s. 10d. per lb.

in 16 gauge (weighing approximately 3 lbs. to the square foot), £3 6s.

Another interesting point for you to think about is that text work, including halftone cuts from proofs on transparent paper, can be done on cylinders at 1d. per square inch, exclusive of the cost of grinding and polishing the cylinder.

I expect the next objection that may be raised in regard to gravure work is the time it takes to prepare the cylinders. You may have been told that it takes at least 24 hours to prepare a cylinder. One firm tells me that they usually want three days to deliver a pair of cylinders. The reason for this time being taken is that the whole cylinder has to be dealt with instead of individual cuts, and the work must be sub-divided so as to be systematically and profitably done. I wonder if any of you would undertake to deliver eight page-size blocks like those in *The Illustrated London News* in less than 24 hours. In any case, if you did so the time saved would be more than taken up by the printer in getting the forme ready and on the machine. The gravure printing would be well away before the forme could reach the machine-room.

I have good authority for saying that the cost of gravure printing, including cost of the cylinder, is about one-third the cost of making halftone blocks and letterpress printing. The best evidence that gravure work pays is that one large firm allows a number of costly letterpress machines to stand idle. Another firm has twelve gravure machines, and employs 50 men in producing the cylinders. They are delivering three pairs of big cylinders a day. That does not mean they are produced in a day. They may be in progress for two or three days in different stages, but the work is so organised that three pairs are delivered every day.

It may eventually be possible to dispense with the heavy cylinders and produce work on thin plates of copper which can be stretched round iron cylinders in much the same way as is done with zinc plates on offset machines. This has been proved to be practicable.

As regards cost of ink, I had an idea from what I had been told that the consumption was less than for letterpress, but Mr. Greenhill thinks I have been mis-informed on this point, and has given me a figure of 5½ lbs. per 1,000 copies for a sheet of eight pages measuring 24 in. by 37 in. This, Mr. Greenhill says, is much higher than for letterpress. On this point I have no figures, but I have asked for other opinions as to the consumption of ink in gravure, and find it differs much according to the kind of paper used and the strength of the pictures. By reducing the figures to a common denominator I arrive at the conclusion that 1 lb. of ink will cover an average 212 square inches of paper, this being equal to a sheet about 18 in. by 12 in. for 1,000 copies. This is higher than the figure Mr. Greenhill arrived at, being equal to 8 lbs. against his 5½ lbs. for the same size sheet, but the work was much more heavily inked than his example.

One point must be remembered in making comparisons of cost of ink: gravure ink costs less per pound than letterpress ink. Where good printing ink for halftone may cost 3s. per lb., gravure ink will cost 1s. 8d. to 2s. per lb. for large quantities. Of course, a good deal depends on economical handling of the ink, and I am reminded of Mr. Colman's reply to the man who asked him how it was he made so much money out of mustard when people consume so little of it. You know the reply probably: "The

money is made out of what people leave on their plates."

Another point in favour of gravure is the fact that the commonest and cheapest papers can be used and a far better result got on them than could be obtained by halftone. For example, a good art paper for halftone costs 5½d. per lb., whilst good paper for gravure costs 3½d. to 3¾d. per lb. Moreover, a gravure paper which weighs 90 lbs. per ream in quad-crown will feel as thick as one weighing 100 lbs. per ream for halftone, thereby effecting a further saving.

I think I have said enough about gravure to establish my case, but if there is any point I have not made clear I shall be glad to answer any questions. I have great faith in the gravure process. I always have had faith in it, in spite of many disappointments and discouragements during the period of about 20 years that I have been concerned with it. I believe there is a great future for it, and that when offset has gone as far as it can gravure will go still further. The process is so simple, the results are so good, and the printing is so easy and quick. The more it is worked the more it will be simplified. In several directions experimenters are at work trying to reduce the number of stages of the process.

The printing of text by gravure is one of the problems to be yet fully solved. At present the gravure printer has to depend on the letterpress printer, and if the proofs furnished of the text are not good, it cannot be expected that the reproduction will be as sharp as it might be. If photo-composing becomes possible, that would be a great help to gravure, as well as to offset printing, but at the same time it would be the doom of letterpress printing, and with the end of letterpress printing the use of blocks will pass. There are inventors at work in several countries on this problem, and the address I gave recently at Stationers' Hall has aroused world-wide interest. It has been translated into German, French, Dutch and probably other languages, and the American trade papers have re-published it. I have received many letters from various parts of the world expressing agreement with my views. There has been some disagreement, I know, but I don't care what is said—it will not shake my conviction that in the next five years we shall see photo-composing brought into practical use.

I have not time to say much about offset, but I would direct your attention to the increasing amount and improving quality of colour work done by its means. As to cheapness of the process, a line plate 30 in. by 20 in., equal to 600 square inches, can be done for £2 12s. 6d., and a halftone for £4 2s. 6d., according to the price list of a trade house. If produced by line etching at 6d., the price would be £15, and in halftone etching at 11d., £27 10s.

I think I have said sufficient to give you material to think about and discuss. You may think me a gloomy prophet, but I cannot help expressing the strong conviction I feel that there is a great change coming in engraving and printing, and it will be best to prepare yourselves for it.

You may ask: How can we do so? I reply that you must take up these new processes as they come along, so that you can say, "Come what may, I don't mind if I lose all my block orders, because I can make plates for gravure or transfers and plates for offset, probably earning more money on the new processes than on the old ones." In fact, you ought to take an optimistic view of the future instead of being afraid to face it.

THE CAXTON MAGAZINE

ESTABLISHED 1899

A Progressive Organ of the Graphic Arts

Published on the first of every month, by the proprietors

F. W. BRIDGES, LTD.

Avenue Chambers, Southampton Row, London, W.C.

A. E. OWEN-JONES, *Editor*.

With the Caxton Magazine has been incorporated
The Master Printer.

SUBSCRIPTION RATES

12/6 per annum, including the Printers' Year Book and
Diary, post free.

London, April 2, 1923,

NOTHING so small in itself is likely to be so strong a fillip to trade as a speedy return to ordinary postal facilities. Sir William Joynson-Hicks has made it clear that the Post Office will offer no substantial concessions this year. His answer to the deputation of those interested in the production of picture postcards was definite on that point.

It may be too soon to judge the new Postmaster-General. In our opinion he could, if he would, do great things for trade revival, and extension. He is a business man coming to his new task fresh from contact with British trade, and he must know to some extent how the Post Office can become more and more the valuable auxiliary of commerce. But if he is to allow himself merely to express the opinions of the permanent officials of St. Martins Le Grand, traders had better cease from troubling him and transfer their agitation to the House of Commons. The Postmaster-General admits the reasonableness of the appeal to remove the ridiculous restriction on picture postcards. He could do this with a stroke of the pen. The decision is for him and nobody else. Allowing the public to write more than five words on a picture postcard for a halfpenny is certainly not going to affect the Treasury adversely, but such a concession would, as has been the case in France, greatly stimulate the picture postcard industry. The ordinary business man cannot understand why this is not done, and done at once.

There are more important things than this waiting for redress in Post Office administration. The restoration of the Sample Post and the postage of monthly trade journals at newspaper rates, are two of them. These we shall have to wait for. What we are most concerned with is the effect of the permanent official mind upon the fresh, alert brain of a business man like Sir William Joynson-Hicks. If in this case, as in so many others, the postmaster-generalship is just a political job, handed out as a reward for party service, where the holder is not expected to obtrude his own convictions, but just to be the ornamental spokesman of a department, then we shall be greatly disappointed.

You have the Department of Overseas Trade, which the Postmaster-General has just left, sending out circulars calling attention to openings for British trade, and suggesting certain lines of approach to the foreign market, and then the Post Office, presided over now by the same head, finding it impossible to make it easy for the British manufacturer to get in touch with this foreign trade by circular or catalogue.

These things are too anomalous, and we sincerely hope the new Postmaster-General will be able to bring home to his officials the supreme importance of cheap and easy postal facilities to all trade expansion at home and abroad.

“MURAL decorations were probably the earliest form of art. Prehistoric man recorded impressions of his fellows, his estimate of his individual prowess in battle, and some observations of the flora and fauna of the period on the walls of the caves in which he lived. His descendants are doing very much the same thing to-day, with this difference, that for personal conflict they have substituted commercial rivalry, and instead of the rock employ printed sheets pasted on temporary hoardings.

“Despite unfortunate lapses from the canons of good taste and commercial rectitude, the present generation may be congratulated on a remarkable improvement in the standard of art shown on the hoardings. For that they have largely to thank the unobtrusive voluntary labours of the Bill Posters' Censorship Committee, which in the interests of the trade, and with its entire approval, ruthlessly rejects designs calculated to bring the business into disrepute.

“It is not fair to judge the work of the poster artist without recognition of the difficulties that beset him. ‘The House of Art,’ wrote Sir Philip Burne Jones, ‘has many mansions and room enough and to

spare for all who can justify their presence by singleness of purpose and competent achievement.' On that basis the poster artist of to-day has little to fear. He has brought bright spots of colour to mean streets, and lightened our days with flashes of real humour. As the psychological aspects of advertising have been more closely studied it has been clearly proved that the most arresting and forceful publicity will fail in its purpose if it arouses a sense of irritation. The object of those who spend huge sums on advertising is to induce confidence in their wares, to create in the minds of purchasers a feeling of friendliness towards the vendors which will make itself felt in the extent and continuity of sales. The surest way to rid public places of undesirable forms of publicity is to make it clear that they do not pay. This, as correspondents have pointed out, is the true reason why the advertising monstrosities which disfigure the landscape by the side of roads and railways are disappearing; and as the taste of the general public improves, pleasing advertisements will be found the most remunerative. It is by no means easy to design a pleasing poster. The poster artist is hampered by strict limitations. Where a newspaper advertisement gives scope to a skilled writer to present his case in some detail, the poster, if it is to be effective, must be the embodiment of a single idea. Its meaning must be absolutely clear; its message direct. Wayfarers will not stop to read full descriptions on the hoardings: indeed, it would be a grave impediment to the traffic of the streets if it became a common practice for passers-by to pause and peruse 'the reason why' on the bills.

"The ideal poster should be effective at a range of some fifty feet; hence the treatment must be bold,

the colour-scheme effective. A terse jest cleverly illustrated may achieve the advertiser's purpose of reminding the public of his wares more effectually than a more serious design; but a joke if dissociated from the selling story diverts attention. The advertiser depends very largely upon the association of ideas. It is of practical commercial value that advertised goods should be connected in the mind of the public with the reputation and quality of the medium in which advertisements of them appear. Some of the dignity attaching to responsible editorial contents and good printing in a newspaper is unconsciously associated in the minds of its readers, with the goods advertised in their business columns. Similarly, the advertiser who uses the hoardings wishes to convey an impression of quality by the sheer merit of his poster. How much more easy it is for an artist to produce a striking and artistic poster to advertise travel or entertainment than to achieve the eternal compromise between art and commerce, which usually dominates a design to sell commodities, is conclusively proved by recalling some of the more striking posters of recent years. Yet it is certain that in the near future the artist who undertakes commercial work will not be restricted to poster and showcard. Already there are magazines and periodicals illustrated in full colour, while the beautiful intaglio process, still in its infancy, presents infinite possibilities. It is safe to predict that the time is not far distant when newspapers will regularly make use of colour, and the advertiser of the future will then have the advantage of being able to combine the 'attention value' of colour and design with the reasoned appeal which only a well-written Press advertisement can make."—The Times.

Printers' Ladies' Night

THE South-West London Master Printers' Association held its annual dinner and ladies' festival on March 17. Mr. J. D. Wise, the president, was in the chair, and a very enjoyable and successful evening was spent. Mr. A. E. Goodwin (Secretary of the Federation), Mr. Whyte (Secretary of the London Association), Mr. E. G. Cole, Mr. Burt, Mr. R. B. Simnett, and Mr. Wise all delivered speeches, interspersed with a delightful musical programme.

Leicester Master Printers

THE annual dinner of the Association of the above at Leicester was a notable gathering. Councillor W. B. Wykes, the President of the Midland Alliance, was presented with a gold cigarette case and a substantial cheque in appreciation of his excellent service to the Alliance, and Mr. Weston, the local president, was presented with an 18-ct. gold and enamel pendant as a badge of office. Mr. R. A. Austen-Leigh, Mr. E. W. Silk, Mr. James Forman (Nottingham), Mr. A. E. Goodwin, and Mr. C. H. Gee took part in the proceedings.

Cambridgeshire Master Printers

THE annual meeting of the above was held last month in Cambridge, when Mr. Frank Heffer was presented with a silver cigarette box in recognition of his services on behalf of the Association. Mr. Percy Piggott consented to accept the position of president for another year.

Municipal Printing

NEWCASTLE-ON-TYNE Education Committee, which has been running a printing plant of its own, has recently been investigating the administration of this Department. Sir George Lunn presented a report on the subject to the Council, and stated that the Committee had found the state of affairs not very creditable to the Education Committee or to those responsible for the Department. There was a general manager with a salary of £330 a year, working foreman with four men under him who was paid a special salary. Two of the men were receiving pay above the standard rates. In 1921 the workers had lost 71 days for which they were paid, and in 1922 51 days, quite apart from the regular holidays.

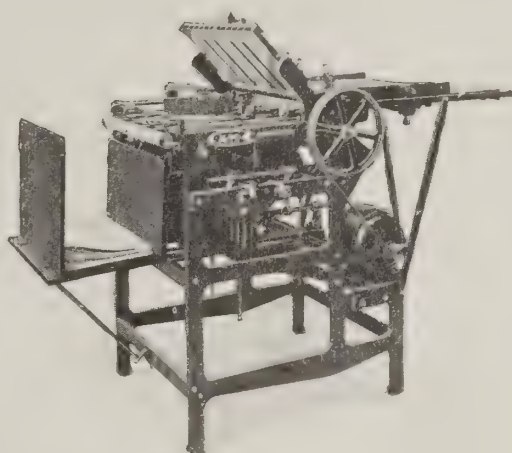
6in. $\times$ 6in. to $22\frac{1}{2} \times 35$ in.
3,600 per hour.



$3\frac{1}{2}$ in. $\times$ $5\frac{1}{4}$ in to $17\frac{1}{2}$ in. $\times$ $22\frac{1}{2}$ in.
3,600 per hour.

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WITH INSETTING DEVICE
(PATENTED)



One Fold
(4-pp.)

Two Right Angle Folds
(8-pp.)

Three Right Angle Folds
(16-pp.)

Two Parallel Folds
(8-pp.)

Two Parallel Folds,
(Accordeon)
(6-pp.)

One Right Angle Fold
followed by two parallel
folds at right angles to
the first. (16-pp.)

Three Folds : Letter

Peculiar to the Demy only,
Four Folds : 32-pp. oblong.

The combination in our "Camco" Folding Machines of our patented fold plate protected under our own patents throughout Europe with the well-known Striker or Knife folder principle enables us to place on the market a supremely speedy versatile folder at a price within the reach of all progressive printers in the anticipation that the benefits accruing from the partial application of the Cleveland principles will draw attention and eventually lead to the acquisition of the Cleveland itself by printers whose work calls for the still wider range and speed the Cleveland affords over even the "Camco" Folders.

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STATE VOLTAGE WHEN ORDERING. THE PRICE INCLUDES A SUITABLE MOTOR.

Made and marketed by the Patentees and Manufacturers of The Cleveland Folding Machines.

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London Master Printers

THE PRESIDENT ON THE FUTURE

THE annual dinner of the London Master Printers' Association is always a very delightful function. It is a great foregathering of the London printers, their ladies, and some privileged guests—who look forward to the evening. Fortunately, the organisers provide more opportunity than is customary at such assemblies for social intercourse, and an interval during the speeches was taken full advantage of.

Mr. W. Howard Hazell, President of the Association, was in the chair, and amongst those present were: Lord and Lady Askwith, Mrs. W. Howard Hazell, Sir Cecil and Lady Harrison, Sir W. A. Waterlow and Lady Waterlow, Lt.-Col. H. Rivers Fletcher (vice-president, Federation of Master Printers), Mr. R. A. Austen-Leigh (president, Federation of Master Printers), Mr. and Mrs. E. C. Austen-Leigh, Mr. and Mrs. A. F. Blades, Mr. Herbert Fitch (Master, Worshipful Company of Stationers) and Mrs. Fitch, Mr. J. H. Williams (treasurer, London Master Printers' Association) and Mrs. Williams, Major H. Brankston Viney, M.C., Mr. and Mrs. C. H. Lea, Mrs. Powys, Mr. J. Brigenshaw (president, South-East District), Mr. J. A. Drewett (president, Thames Valley District Association), Mr. A. E. Goodwin (secretary, Federation of Master Printers) and Mrs. Goodwin, Mr. Alfred Langley (vice-president, London Master Printers' Association) and Mrs. Langley, Mr. J. D. McCara (president, Central Districts Association) and Mrs. McCara, Mr. J. R. Riddell (Principal, London School of Printing), Mr. W. Whyte (secretary, London Master Printers' Association), and Mr. J. D. Wise (president, South-West District Association).

Mr. R. A. Austen-Leigh, in proposing the toast of the London Master Printers' Association, said that in looking back over the past 25 years he thought they would find that printing in London had not made the progress it ought to have made. There was not the larger number of men employed that they might have expected from the growth of the population of London and the increased uses to which printing was put. Book printing had long ago vanished from London, and they had seen several instances of London master printers setting up factories in the country, shutting down the greater part or the whole of their London works. That was due, no doubt, to the difference in wages between London and the country. The trade unions, however, instead of seeking to minimise the difference, continued to discriminate between the wages in London and the country. They were assisted in that policy by the attitude of their friends who produced periodicals in London. So long as the printers of periodicals refused to face the inconvenience of a stoppage of their papers, so long would the London printing trade be at the mercy of the trade unions. The only salvation he saw was that perhaps so many periodicals would fall into the hands of one or other of the millionaires who seemed to be collecting them that they would get tired of the policy of lying down to whatever their unions asked, and would face the risk and expense of shutting down their papers until a proper state of affairs was reached. If such a course were taken, the period of closing down would be very short. In a reference to the founders of the Association, Mr. Austen-Leigh paid a tribute to the memory of the late Mr. Reginald Lake, who, he said,

combined qualities not often found in the circles of master printers.

The Chairman, in response, said some foolish people asserted that the object of the London Master Printers' Association was to fight trade unions on wages. Nothing could be further from the truth. It was necessary at times to enter into negotiations, sometimes extremely difficult negotiations, with the representatives of the trade unions. But you could not have a cataclysm such as had shaken the foundations of civilisation in Western Europe without having an aftermath of unsettlement such as we were passing through at the present time. Gradually, he believed, they were moving forward to a time of stabilisation. The past year had been one of great difficulty, of unemployment, bad trade, and small profits. But let them forget the past with all its difficulties and remember the great services that Colonel Truscott had given in conducting their difficult negotiations. He desired to speak of the other part of the work of the Association—work which he considered even more important than that dealing with the trade unions. He meant the constructive programme that they had before them. In the forefront of that programme he placed that of the education of themselves and of their employes. This year had been a proud year in the annals of their Association, for it saw the development of the London School of Printing—the development of the St. Bride Printing School. They had £15,000 worth of machinery in the School. Master printers contributed something like £1,200 a year towards it, and the School was one of which their great city might be proud. (Cheers.) It was necessary that they should educate themselves and their employes in all the methods of production. He looked forward to the time, which he hoped would not be far distant, when the teaching of the financial and commercial side of their business would be further developed, and when it would be possible for the sons of master printers to take degrees in commerce based upon the printing industry. Then they would be training leaders fitted to deal with the many problems of the future. There was still a great need for developing scientific costing and estimating, and of promoting efficiency in their trade with a view to the lowering of costs which, in turn, would create a greater demand for their products and provide employment. Speaking of the standardisation of paper, Mr. Hazell observed that paper at present was bought and sold on old and obsolete methods, and if an improved system were adopted they would all benefit, and costs of production would be lowered. He hoped the Association would in the future be able in many ways to increase the efficiency and by the standardisation of methods lower their costs. After observing that the Joint Industrial Council held large possibilities for the great good of the industry, the President argued that it was desirable they should have a strong organisation, so that they might promote beneficent legislation and prevent harmful legislation. They needed also to watch the activities of public and local bodies, in order to prevent any action that was inimical to their interests. Mr. Hazell looked forward to the time when the master printers would possess a fine and dignified headquarters worthy of their great trade. If master printers worked with these ideals, the association

that they received from their predecessors would be passed on to their successors bigger, better and stronger; the dignity of the industry would be raised, the profits of the master printers would be increased, the position of the employes would be improved, and the industry would be better able to serve the community.

Sir Cecil Harrison gave "The Visitors." He alluded particularly to the assistance that Lord Askwith had rendered in the settlement of trade disputes, and remarked that when his lordship was asked to assist in the printing trade he did so with extreme patience, and assimilated all the points that were brought before him. He saw the men in their occupations, and dived into balance sheets to see what profits masters were making. (Laughter.)

Lord Askwith, responding to the toast, said the Chairman had alluded to many points of great interest to the trade, and one of these was of considerable importance. He had told them that they should send emissaries to the Continent and to other parts to discover what were the conditions of trade there and the improvements and changes that were taking place. He doubted whether those emissaries would find the printing trade in those parts very superior to that of this country. At the same time, they might at least obtain information which might lead to the spread or development of the industry. Printers had in the past applied, and no doubt would in the future apply, science to the industry of printing as fully as they possibly could. Having obtained the investigations of science they had to endeavour to apply them to the industry in which they were interested. They would make an effort then to disseminate that knowledge throughout the whole of the printing trades of the country. (Hear, hear.)

Mr. J. H. Williams, the treasurer, submitted the toast of "The President," whom, he said, they all esteemed for his high character, for his sterling worth, and for the great benefits he had already conferred upon the industry.

The President suitably acknowledged the toast, and the proceedings ended.

Each year the President makes himself responsible for the menu of the dinner, which is always interesting and unique. This year, as might be expected, it was a brochure of Egyptian design, with a cartouche of the Association. Each page was worked in coloured panelling of Eastern pattern, and the whole was tastefully bound in a gold-blocked cover, and gold corded.

Hill, Siffken & Co.

MR. EDWARD HILL has been appointed managing director of Messrs. Hill, Siffken & Co., of the Grafton Works, London.

Bookbinders' Arbitration

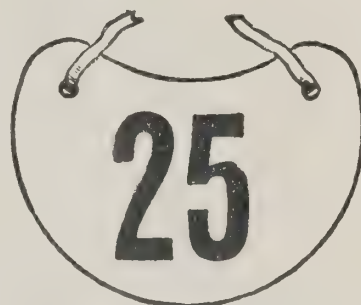
SIR DAVID HARREL presided at the Ministry of Labour at the Arbitration Court to decide the question as to whether the members of the Master Printers' Association of the London Chamber of Commerce, as affiliated members of the London Master Printers' Association and the Federation of Master Printers, were parties to the wages agreement entered into in December last between the London Master Printers' Association and the Central Branch of the National Union of Paper Workers. The decision was given in favour of the Union. It is recommended by the Court that no claim be made by the Union for repayment of deductions made in the wages prior to the coming into force of the December agreement.

Admission

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Reviews

"Art in Industry." By Charles R. Richards. (The Macmillan Co., 1922. 8vo.; pp. 500.)

This volume is a report of an Industrial Art Survey, conducted under the auspices of the National Society for Vocational Education and the Department of Education of the State of New York.

The book represents an attempt to survey the situation existing in American art industries and the conditions that at present operate to limit the standards of design. The survey has been conducted by individuals selected by trade and school committees, with the addition of representatives of the various art industries, who, wherever possible, have themselves been connected with teaching institutions.

Printing has been included among other trades that are dealt with, and this portion of the survey is made to embrace type printing, lithography, offset printing, and all modern processes of illustration.

In the summary the following statements occur in regard to the arrangements in the composing room:—

"The day of the printer who planned his page and selected his type is gone by. To-day no one person is fully responsible for the finished result. Division of labour and the machine rule the situation in the modern printing establishment. The type-casting machine is the great feature in the new order. The character of type available for printing is largely governed by the dies furnished with these machines by the two great manufacturing companies and by the case type made by the chief foundry concern. Fortunately, in all three of these establishments the management has placed persons in charge of type design who are exercising an admirable influence in developing type of fine quality.

"The layout man in the modern establishment has taken the place of the old printer in the matter of selection of type and page arrangement. His education as well as that of the head compositor is generally gained in practical experience. A few are being trained in printing trade schools in which some attention is given to design and composition. Many have received help from evening schools, and many more would obtain valuable assistance from this source were classes in the printing arts taught by competent and talented persons more widely developed."

Although these statements are mere broad generalisations, yet they have some value in indicating the present position in New York. It is evident, however, that need for a higher type of craftsman is felt if really fine typography and printing are still to be produced. The summary further states:—

"For the artist-printer or typographer who brings forth a printed book that is an example of the highest art expression we must apparently depend upon the evolution of exceptional individuals with innate sensitiveness to the quality of the printed page, who have steeped themselves in the

culture of books and acquired a knowledge of all that is best in the art of printing from its beginning to the present time."

With regard to training for the artist's department, it appears that America has difficulties similar to our own. The advantages of having a staff who are acquainted with the requirements of the customers of the house, is, in a measure, negated by the lack of variety that results, and the arguments for "free lancing" and the employment of commercial studios has much to be said in its favour. The ideas on the kind of training needed for commercial art illustrators are worthy of attention, and special emphasis is laid on the need for the cultivation of visual memory and study of historic ornament and similar subjects.

Included in the volume is a section devoted to Industrial Art Education in Europe, which, however, appears to be deficient in some directions in that the St. Bride Printing School and other important schools in the provinces are not included. It is, however, of interest to note that, according to the list which is given, Great Britain is better provided with facilities for technical training in the printing industry than is America.

This report will be found useful by those who are watching the developments of commercial art training in this country and who desire that it shall be modelled on sound progressive lines. We think, however, that it is to be regretted that the author has not furnished an index with the volume, which would have greatly increased its value as a work of reference.

The last section includes a collection of articles written by authorities on various subjects such as "The Influence of the Museum," "The Arts and Crafts Movement," "Design and Registration Law," as well as a statement descriptive of the organisations and societies in New York City for furthering the cause of applied art.

"The American Printer." The Franklyn Bi-Centennial Number.

This remarkable number is a proud achievement and a worthy monument to the memory of a most honoured name.

The editor has gathered a mass of information concerning the life history and influence of America's Printer-Statesman, and has arranged for its presentation as a collection editorial insets representative of the characteristic work of the best American printers of to-day both in type display and illustrations of all kinds. It is gratifying to find, too, that some well-known English printers and a typefounder have been invited to contribute examples of their craftsmanship; these include: George W. Jones; the Shakespear head; Morland Press; Francis Meynell, of the Pelican Press; the Oxford University Press; and Caslon.

South-East London Master Printers

THE above Association had a very successful annual meeting at London Bridge last month, when Mr. Howard Hazell delivered an address. The officers were elected as follows: President, Mr. G. Poulton; vice-presidents, Mr. J. A. Griffiths (Cornwall Press) and Mr. F. H. Dawe; secretary, Mr. F. Mason; treasurer, Mr. H. H. Norman.

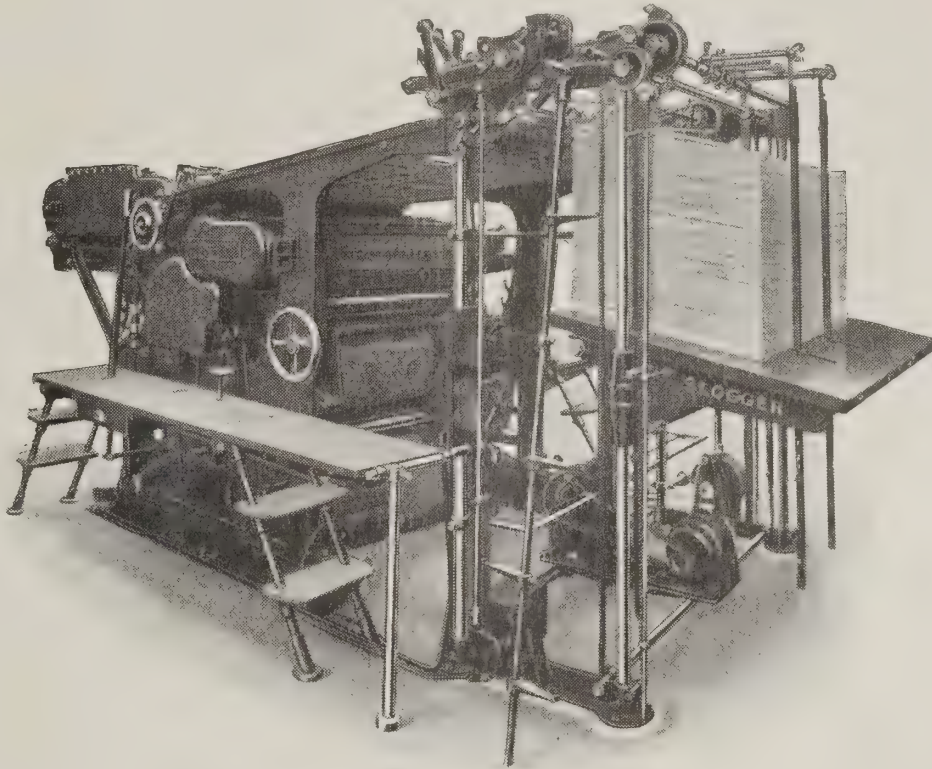
Gold Printing Ink

WE have received specimens of printing done with "Glossolar" gold printing ink, which is exceedingly good work. Printed on black surface paper, the ink gives perfect results. Messrs. I. Davies & Allen, the makers, are prepared to supply printers with a fair testing sample, sufficient to do a fairly large quantity of work, for 5s.

"SLOGGER"

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is a pile Feeder which stands on the floor at feed end of the press, and is made of a suitable height for the press to which it is attached. (Capacity of pile board is only 20" less than highest point of press lay board).



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LONDON, E. 17.

Quads

I WANT first to say a few simple and sincere words about our old friend, Robert Hilton. I went to see him in his poultry-farm home at Vange, in Essex, and, now that he and his wife, much his junior, have been obliged to abandon that unfortunate enterprise, and have again come to London to live, I have visited him at Clapton. Mr. Riddell, the Principal of St. Bride School, has also been to see him. So has that good, unassuming, and very capable helper of the craft, Mr. W. H. Slater, who was head of the printing school which used to be carried on at Boro' Road Polytechnic, south of the Thames, in London. I am not able to speak to either Mr. Riddell or Mr. Slater, for I am writing from Dublin, but I think both would endorse what I am going to say.

ALL three of us, and all who know Robert Hilton, are very glad that the Master Printers' Federation is promoting some further assistance to this old warrior, and which assistance it apparently proposed to super-vise to see that no more mistakes are made. We are glad to see him helped, because he did so much to help us. I should say that no more practical and more helpful criticisms of printing ever appeared than Hilton supplied by the mile, pretty nearly, in the old Printing and Kindred Trades Review which Andrew Tuer published in Leadenhall Street, E.C. The starting and in some degree the conduct of the Printers' International Specimen Exchange, and of the earliest technical education classes, and the starting of the successful series of printing exhibitions and of various journals have owed a very great deal to the fertility of his enterprise, the energy of his hopefulness, and the free and full application of his remarkable knowledge of men and things in the craft. I bear witness on these matters to a generation which may not know them at first hand. A craft eight thousand members strong cannot withhold the hundred or two pounds which will bring quiet ease-ment at the last to a man of this make.

THAT to be said, first. And next, if you will not regard it as an intrusion, I think I, a disinterested witness, should say that the owners of THE CAXTON paid a substantial sum to Mr. Hilton when he finally ceased to be in any way responsible for the "Caxton" pages. Indeed, they offered a certain annuity, but Mr. Hilton, in his creditable keenness to do his very best for Mrs. Hilton, asked that in lieu of an annuity he should receive a cash sum, with which a small poultry-farm enterprise could be undertaken. The cash sum was found; and through bad seasons and through other causes it was lost. That, shortly, is the story.

ANYONE sending one pound to the Federation to help an old friend is welcome to say that he blundered in essaying this poultry-farm enterprise. Anyone sending two pounds is at liberty to say it twice.

THERE will be no repetition of this impolicy now. The Federation's little Committee, I know, will see to that.

I BELIEVE Mr. Hilton's need is as urgent as his claims on our recognition and even on our admiration are great. And, finally, I believe that when one is addressing our great-hearted craft, one need say little more. For all the straitness of the times, you

and I do not cease to distribute shares of our good things among various people in need. Probably we give too much to sturdy suitors, lest they weary us, as a certain much-importuned judge feared to be wearied. Justice, and our hearts' good prompting, whisper the name of Robert Hilton; not loudly, but insistently.

"Blow, blow, thou wintry wind;
Thou art not so unkind
As benefits forgot, . . .
As friend remembered not."

DO you remember a very fatherly little speech which Mr. Reginald Lake delivered at Cannon Street Hotel a year or two ago? Mr. Bridges had invited a good company of printing employers and representative labour leaders in the craft to foregather in a kind of soirée, to partake of his hospitality, and exchange comments on the after-war situation as it had by then developed. I recall that Mr. Lake made that evening one of the happiest and most appealing speeches of his life.

It was not a long speech; it was hardly a formal utterance at all. What I recall of it was its close. He told how in his younger days he had often hunted. Later he said he attended some meets just to greet his friends, and to recapture something of old-time enjoyments by "seeing the hounds throw off." A good many who have been variously debarred from the full zest and vigour of the chase have in like manner gone to the start—to see the hounds throw off.

MR. LAKE spoke of his own advancing years and declining strength. He had necessarily had an active part in hunting to the death one thing and another which, being allowed to live, would have threatened the well-being of the community, but he had come to the time when other and younger men, on both sides of industry, employers and employed, would have to bear the hunting strain. He could only attend the "meet"; and show by thus coming to the meet the friendliness of unabated interest.

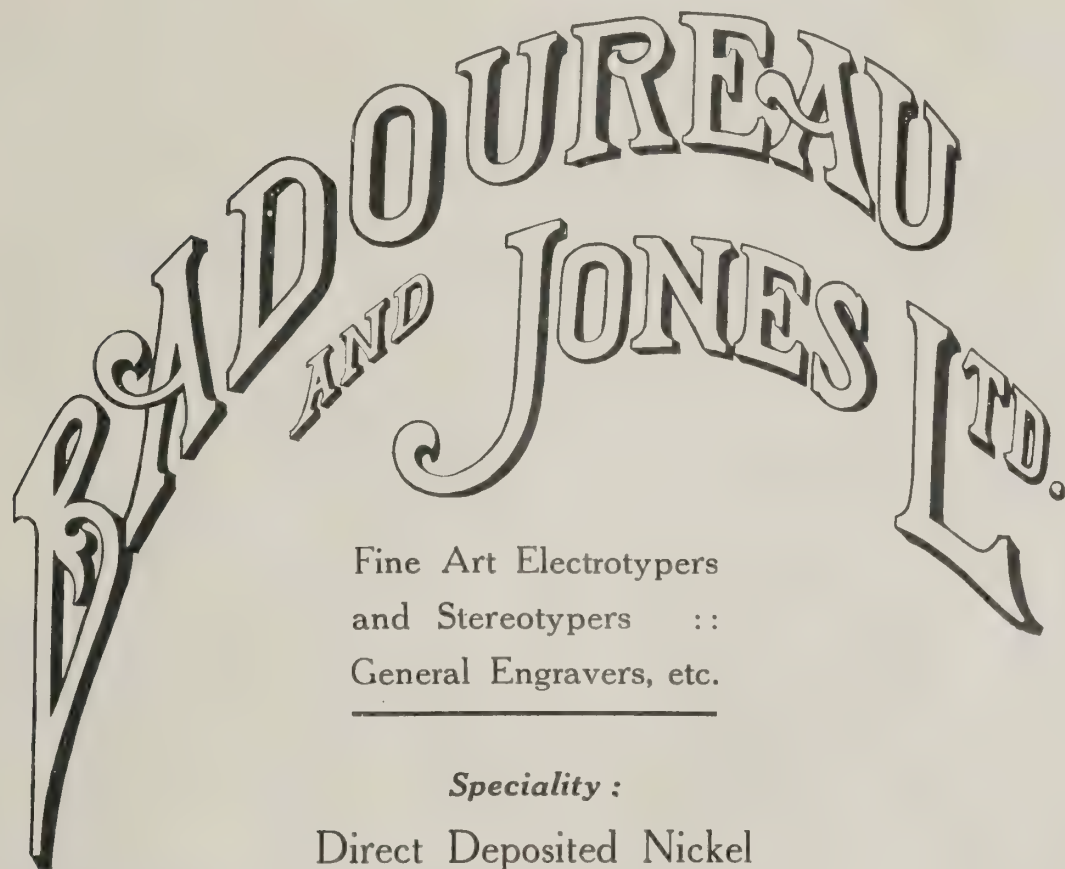
There were many evils which it was most needful for leaders on both sides to ride down and to destroy. He deemed it no small privilege and delight to be able to join them at the outset of new adventures; to be able to utter them an old man's well-wishing; to come to that meet and see the hounds throw off.

How good it is to remember that we did not wait to pay due tribute to his worth until he had passed beyond our reach. There is not enough encouragement, not enough of just appreciation in the world. Those who do not receive just meed of thanks, just meed of tribute to their quality, are real losers thereby. And those who do not pay the tribute that is due, are losers, too.

MR. LAKE happily was left in no doubt of the high value that all sections of the craft set upon him.

I LIKE particularly to reflect that he became most effective, and effective for good, after he had almost seemed to be a vanished, or at any rate a vanishing, force.

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Stereotyping

ENTER Kenneth Hunter. Of course, he has entered before. So has any actor who suddenly reveals a new stage power; he has had to serve some 'prentice days. Yet it is a new entry none the less; a new career that opens; a new relation to ourselves; a new recognition on our part. We had not known that he "had it in him."

SOME of us who have known his father and himself, and have watched various developments, anticipated that 16 St. Bride Street would some day be the scene of some striking challenge to the accepted order of printing or plate-making; a challenge mechanical, or chemical, or both. I have known for some time of a bold adventure by Mr. Kenneth Hunter and a cousin (as joint inventors) in the much-discussed field of photo-type composition; and that his machine was in a way based upon the Monotype, as the Robertson, Orrell & Brown machine was in a way based upon the Linotype. Last month I quad-ed a bit about the Hunter machine, but cancelled the notes at the last. I might have been bringing a correspondence burden upon Hunters, Ltd., before they were expecting and desiring it; so my "Quads" on that subject did not appear.

THE time for publicity seems to have arrived. We have now a very lucid and able paper by my friend Mr. Hislop, the Edinburgh photo-engraver, telling us what the Hunter photo-type composing machine essentially is.

I AM writing hundreds of miles away from Mr. Hislop's paper and from any notes on the subject. I must reserve a plea of possible error in some particular. As I understand, you touch keys in a large deep keyboard, capitals being in top rows, lower-case in the centre rows. Your keying pierces a tape, and you see what letters you are punching (for the punched letters are shown on a tape), and you also create a perforated tape guide which controls movements somewhat in the way in which the holed spool paper of the Monotype determines what particular letter shall be brought opposite to the jet of metal and be cast.

A 30-foot celluloid film stands vertically between two spools. The film bears on its surface a score or so of different alphabets, one kind of letter to a 14 in. section of the film.

TO bring the desired kind of letter before the camera you work a lever in a quadrant on the left of the keyboard. You move it to, say, No. 17 of the figures shown on the quadrant, and hey presto! letters of type face 17 are those that will be photographed as you now touch their respective keys.

THE controls of the spool releases, *i.e.*, the control of the celluloid film movement, is by magnetic clutch. So while the machine suggests the Monotype in some respects, in other respects—I was almost writing in other disrespects—it turns away from pneumatics or any other mono. usage—"cliver an' contrivin'" as these are and ideal for their purpose—and it adopts any other principles or ingenuities which for this different purpose seem to be best fitted.

ENOUGH letters having been brought together to fill out a line, and justification having been accomplished by key action, a page or column or whatever may be the unit of composition is printed down, and you proceed to work off by rubber offset. I fancy the inventors anticipate that a quickened process of

rubber offset printing will shortly be on the market, and that it will be particularly helpful to their enterprise.

WILL the machine win an important place in the craft? That only time will show. Will it threaten existing operations with early obsolescence? I think not. And I have not seen nor heard that Mr. Kenneth Hunter has uttered prognostications of woe to letterpress men.

AT times new powers have a way of finding a field for themselves, and an important field, and without the ruination of other men's hopes and plans. No doubt the contrary has been seen at times; an old method has been practically destroyed. But one wonders whether a bit more pluck on the part of the men of the older method might have averted this.

I WONDER if wood engraving and the old steel engraving and Woodbury type need have gone out as far as they have. Might not more pluck have saved much to them and much to us?

QUITE right for a new inventor to give us friendly warning betimes of what may come upon us. I'm in Dublin, and am just hearing of a small road repair contractor who had a notice sign entrusted to him: "This hill is dangerous." A very bad hill it was; a lot of mishaps had occurred. He put it up all right—at the bottom of the hill. Our thanks to anyone who gives us warning betimes. We can then weigh the probabilities and estimate our own risk.

I ANTICIPATE that correction necessities, and the great speed of letterpress machining, and the high standard demanded in art letterpress work will operate still to keep the letterpress field in prosperous condition for its workers.

IN America photo-type composing has been carried on, I believe, by various means. I have handled specimens of text letter of various sizes up to, I think, 72-point which has just obtained. Letters are produced upon white slips, and these slips are boxed away much as type is boxed, and from its box an "L" or "M" is drawn to go before the camera as it is wanted. A lot of cheque tint work is also provided in this way in the States by photo composition.

BY the way, the latest compliment we have received from the U.S.A. is that the American Lithographic Co. has installed the step-and-repeat machine of the Pictorial Machinery Co., of Farringdon Road. That company has been going especially strongly of late.

FRANK COLEBROOK.

Belfast Newspaper Jubilee

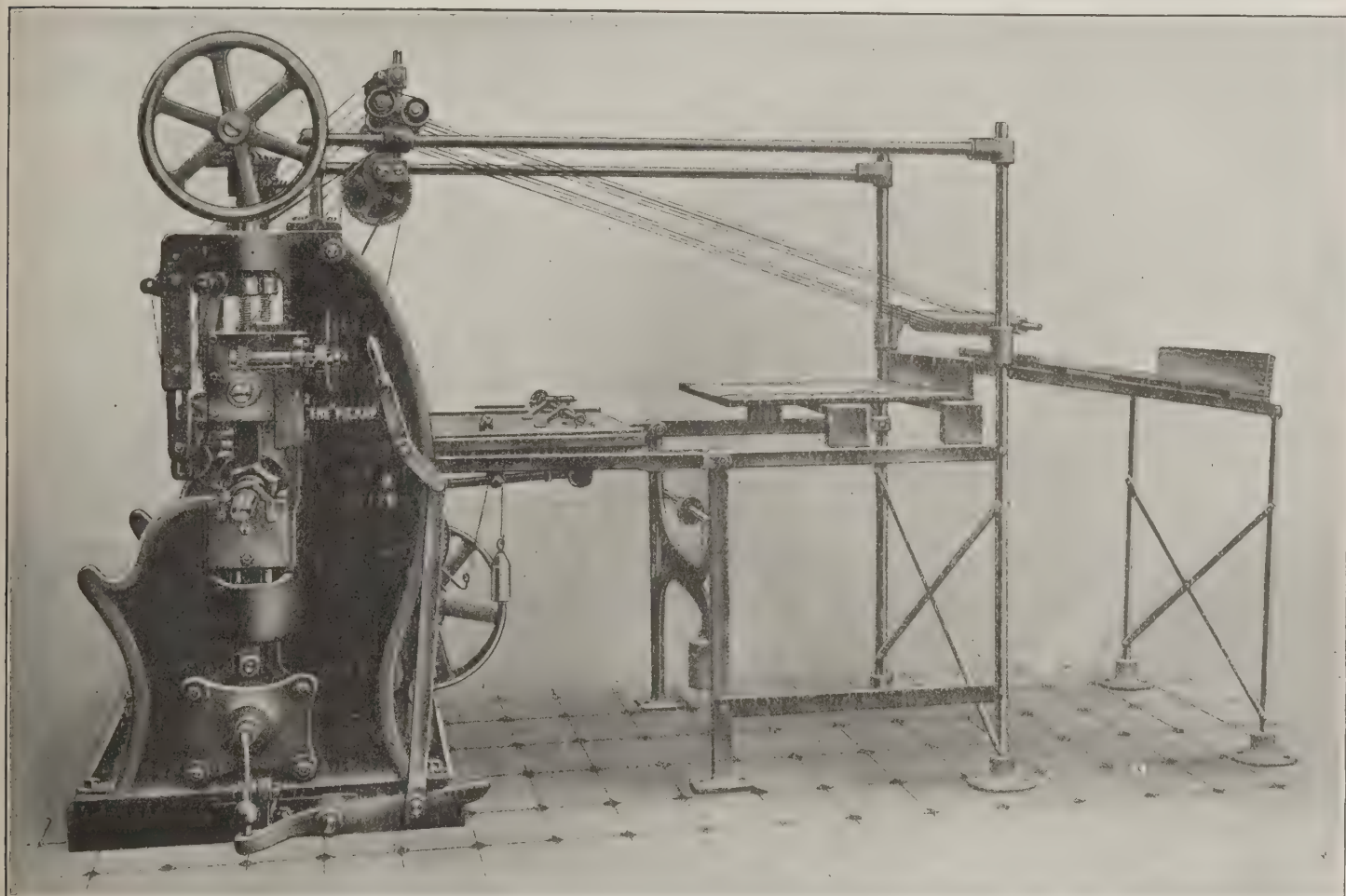
WITH the issue of Saturday, March 3, The Belfast Weekly Telegraph attained its jubilee, the first publication of that journal having been made on February 28, 1873. The first Belfast Weekly Telegraph was a well-arranged and clearly printed paper, consisting of eight pages, each with six columns, much shorter in length than the present production. With its growth to the full journalistic maturity of manhood and vitality, which it has just celebrated, it has endeavoured to keep abreast, if not in advance of the times—utilising every advantage of science, art, and invention to give to its readers the latest, best, and most reliable weekly compendium of passing events.

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Trade News

The American Miehle Company's Vertical Job Press

As a result of negotiations between the Platen Printing Machine Minders' Society, the Printing Machine Managers' Trade Society, and the Printing and Kindred Trades Federation of the United Kingdom relative to the manning of the American Miehle Company's Vertical Press, it has now been decided by the Executive Committee of the last-named of these three bodies that the press shall be controlled by the Platen Minders.

University Diploma in Printing

UNDER an interesting scheme set up between the University of Leeds and the Printing Department of the Technical School, students will now read for a degree (Bachelor of Commerce) at the University during the first three years, and attend the Printing School for one half-day a week during the first two years, and halftime during the third year. During the fourth year the students will put in the whole of their time at the Printing School in preparation for a diploma in printing.

Peace Memorial at Deal

THE Printers' Peace Memorial Dinner was held at the Hotel Cecil with the object of aiding the fund to provide a wing of forty beds dedicated to the officers and men of the stationery, printing and allied trades who fell in the war, at the Lloyd Memorial Seaside Home at Deal. The function was a great success, being attended by over six hundred. Additions to the fund amounted to £1,473, which included a donation of one hundred guineas from Mr. J. Gomer Berry and a like amount from Mr. Frank Lloyd.

Provincial Newspaper Printed by Intertype

WE have received a copy of The Bucknall Despatch, which has been entirely set on a model C-s.m. Intertype composing machine. All advertisements have been re-set, and with the exception of the title on the front page, the rules separating the columns, and the illustrations, everything is the product of this machine. There are ten different type faces used, and seven different sets of rules and borders. So far as our knowledge goes, this is the first provincial newspaper to be wholly produced without resorting to single hand-set types.

Trade Development

FOR 40 years the British Board of Trade has had a policy of Government assistance to trade, but never in its history has the need of its exertions been greater than it is to-day, nor its capacity to fulfil this function been so perfect. The institution of the Department of Overseas Trade met a vital need, and those in charge of this organisation are eagerly working to provide information regarding overseas markets whereby merchants and manufacturers may have every possible chance to extend its export trade. To this end a booklet has just been issued giving full information of the scope of this department and of its method of co-operating with the business community. This should be in the hands of all who are seeking to hold or secure a place in the overseas markets, and the Department will willingly send a copy on application.

L.S.C. and Amalgamation

At the quarterly delegate meeting of the London Society of Compositors the following resolution was passed: "That, taking into consideration all the factors governing the question, for the present it is inopportune to proceed to conference with the Typographical Association."

Amalgamation Proposals

THE following clauses have been submitted by the Executive Council of the Typographical Association, in response to a request of the Committee of the London Society of Compositors to forward suggestions that might form the basis of an amalgamation scheme between the two Unions:—

(1) That there be one organisation comprehending the areas of the London Society of Compositors and the Typographical Association.

(2) The organisation to bear a name to be hereafter agreed upon, to be under the control of an Executive Council.

(3) That the constitution of the Executive Council be deferred to a future conference. That should it be decided at such conference that the Executive Council be elected from the whole area of the organisation, it is agreed that adequate representation be given to the various interests and conditions.

(4) That a uniform subscription be paid by each member to a central fund, and that such central fund be administered by the Executive Council.

(5) That from the central fund uniform benefits be paid.

(6) That there be one branch in each town, and that each branch have control of its own local funds and the administration of its local affairs.

(7) Representation at delegate meetings, etc., to be in proportion to numerical strength, with a maximum to be agreed upon later.

Caxton Convalescent Home

THE annual meeting of the Board of Management of the Caxton Convalescent Home, Limpsfield, was held at St. Bride's Institute, E.C., on March 10, Mr. C. J. Drummond, J.P., presiding. A very satisfactory report of the year's work was presented. Income for 1922 reached £3,322, an increase of £208 on the previous year; £600 had been paid off the debt on the War Memorial Wing, still leaving an indebtedness of £1,800 on this account. A "Book of Remembrance" was being prepared, containing particulars respecting the 2,559 officers and men whose names appear on the Memorial Screen. The Federation of Master Process Engravers had endowed a War Memorial Ward, and six beds had been named by various printing trade societies.

The adoption of the report was moved by the Chairman, supported by Mr. C. W. Bowerman, M.P., treasurer, who spoke of the good work which the Home had done in the printing industries. He appealed for a continuation of generous support.

Mr. C. J. Drummond, J.P., was re-elected president, Mr. C. W. Bowerman, M.P., treasurer, and Mr. S. J. White secretary. Mr. G. C. Josland's name was added to the list of vice-presidents, and Mr. A. Hilditch elected a life member of the Board. Vacancies on the Committee having been filled up from the meeting, a vote of thanks was accorded the Chairman for presiding.

Change of Address

THE Group Offices of the Typographical Society for the Home Counties and South-Eastern Section have been removed to 105, Sussex Road, Watford.

Strike at De La Rues

SOME hundreds of men and women members of the National Union of Printing, Bookbinding, Machine Ruling and Paperworkers, employed by Messrs. De La Rue & Co., Ltd., went on strike on March 8 owing to some twenty hands employed by the firm who will not join the Union. We understand that a number of the strikers have returned to work, but many are still out.

Stationers' and Printers' Examinations, 1923

SUBJECT to a sufficient number of candidates making application, the Stationers' Company and Printing Industry Technical Board will arrange for examinations in the following sections of the printing industry at Stationers' Hall on Monday, May 7, at 6.30 p.m.: Costing; Printers' Assistants; Letterpress Machine. Tuesday, May 8, at 6.30 p.m.: Composing; Paper. Wednesday, May 9, at 6.30 p.m.: Lithography; Estimating; Stereo and Electro. Thursday, May 10, at 6.30 p.m.: Binding; Warehouse; Reading; Order Clerks.

The Technical Board awards certificates, medals and prizes on the result of the examinations, but a candidate having obtained a first-class certificate or prize is not eligible for a similar award in the same section.

There are no age qualifications for examinations other than stated below. A special examination may be set for bookbinders above 21 years of age. An entrance fee of 1s. 6d. has to be paid by each candidate.

In the Composing, Machine, Lithography, and Bookbinding examinations, the following conditions must be observed:—

Candidates must be between the ages of 17 and 21, and have regularly attended a course of instruction at a technical school.

It is suggested that candidates should not present themselves for examination until they have attended at least a third year's course of instruction at a technical school.

Candidates must bring with them to the examination an example of their practical work, certified by their instructor.

Applications and entrance fees must reach the Hon. Secretary at Stationers' Hall not later than April, 1923.

Lancashire and Cheshire Alliance

MASTER printers of this area held a very pleasant meeting, in which business and pleasure were happily combined, at Grange-over-Sands, last month.

Machine Compositors' Vigilance Association

THE Society has held its annual meeting, when a total membership of 944 was declared. The Association has £1,256 13s. 11d. standing to its credit. Mr. J. F. D. Dixon was appointed chairman and Mr. A. E. G. Goldwin treasurer. Following the annual meeting a very successful dinner was held. The following were the speakers: The Rt. Hon. C. W. Bowerman, M.P., Mr. George Eaton Hart, Mr. T. E. Naylor, Mr. Henwood, Mr. J. F. D. Dixon, and Mr. E. W. Carter.

Forfarshire Master Printers

THE annual meeting of the Forfarshire and District Printing and Kindred Trades Employers' Association was held at Forfar last month. There was a large attendance of members, and the President, ex-Bailie Jolly (Montrose), presided.

Before entering upon the ordinary business, the President paid a fitting reference to the late Mr. Archibald Taylor, Laurencekirk, proprietor of The Kincardineshire Observer, who had been a very loyal member of the Association.

The following gentlemen were elected to fill the various offices for the ensuing year:—President, ex-Bailie Jolly, Montrose; vice-president, Mr. Findlayson, Brechin; secretary and treasurer, Mr. J. N. Strachan, Forfar; representative to Alliance meetings, Mr. Strachan; sub-representative, ex-Bailie Jolly.

London Society of Compositors' Annual Report

THE annual report of the London Society of Compositors shows the financial position as improved, and reports an increase in the funds of £25,112 9s. 11d. Total assets now stand at £119,421 1s. 10d. There is a slight diminution in the number of members, which now stands at 14,800, owing to the curtailing of facilities for admission, in view of the bad state of the London trade. The Executive has formulated proposals with the object of inducing elderly members to retire on superannuation allowance in order to make room for unemployed men. This scheme provided for a maximum pension of 40s. a week, which is double the amount at present paid. This will necessarily involve a heavy outlay and an increased levy. It is a very generous scheme, and if the members adopt it it will be to the lasting glory of the Society.

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By FREDERICK S. BARNETT.

PART I. SECTION I. (Continued).

OF the eleven examples given to illustrate the use of the countinghouse waste book, it will be seen that four have reference to immediate cash transactions—Nos. 1, 3, 8, and 11.

Of the first we need only point out that it represents a continuance of J. Morgan & Sons' account shown in the February instalment. After checking statement and forwarding cheque, the matter would be dealt with first in the Cash Book and then posted to the Bought Ledger; and if this was a completed transaction it might be balanced as there shown; if later purchases appear on the Cr. side of the account, balancing would naturally be deferred. Nos. 3, 8, and 11 would be similarly dealt with on the Dr. side of Cash Book and posted to individual accounts in the Trading Ledger. No. 5 is not given out for immediate discharge, and therefore need not be dealt with now. No. 6 is purely a matter of correspondence and explanation. No. 7 is one of numerous trading expenses that go to make up Establishment Charges: a separate account should be opened for each permanently recurrent item, such as Rent, Rates, Taxes, Electricity, Water Supply, Gas; minor and non-recurrent items being grouped under a Miscellaneous heading.

No. 10 transaction demands special treatment. By agreement a client has accepted a bill at two months for £132 10s., possibly as a matter of mutual convenience, as thus: Walbrook has goods (printing or stationery) on February 4, payment for which would fall due on March 4; but as April 4 would be a more convenient date for him, and as in the meantime it might suit you to hold an immediately discountable bill, the latter is drawn at *two* months, each party thereby gaining one month's advantage. But as between Walbrook and Jepson it is not at that stage to be treated as a cash transaction to be acknowledged in cash book and ledger. Instead it finds entry in the Bills Receivable Book, thus:—

BILLS RECEIVABLE.

Led. fo.	Date.	From whom received.	Term.	Date due.	£	s.	d.
263	1923. Feb. 4	S. Walbrook	2 months	1923. April 4	132	10	0

Diagram 4.

In the opposite event of Jepson having accepted a bill drawn upon him by Walbrook, the record would be entered among the Bills Payable, indicating in the centre column *where* the bill is payable, in addition to name of the drawer. In the first case it is the due date, either to forward the cash or to instruct the duty of Walbrook, in the second of Jepson, *before* his bankers to meet the bill. A few hours' delay would mean costs notarial and perhaps discredit.

To complete this phase, it may be as well to give the form of the bill, for many people in business still have a hazy knowledge of what constitutes (say) a Bill of Exchange, or a Promissory Note. The bill under consideration would read as follows:—

£132 10 0	London,
	February 4, 1923.
STAMP.	Two months after date pay to my order the sum of One Hundred and Thirty-two Pounds and Ten Shillings, value received.
To S. Walbrook, Esq.,	EDWARD JEPSON.
32, Stanhope Road,	
Wandsworth, S.W.	

The bill would be completed by S. Walbrook writing across its *face*, "Accepted payable at Lloyd's Bank" (naming the branch), followed by his signature.

In the event of Jepson requiring money to strengthen his cash resources, he would get his Bank to discount the bill, paying to them two months' interest at the current rate of discount. *Then* the transaction would appear in the Cash Book, as we will show. Assuming this contingency, the day's transactions would be entered up as follows:—

CASH BOOK.																			
Dr.										Cr.									
1923.		Fo.	£	s.	d.	£	s.	d.		1923.		Fo.	£	s.	d.	£	s.	d.	
Feb. 5	To E. Thompson ..					3	15	0	Feb. 5	By Morgan & Sons ..			0	18	9	17	16	3	
"	" Stinsons ..					32	16	4	"	" Disct., Walbrook's									
"	" F. J. Banks ..					31	18	0	"	" 2 month's bill, at									
"	" B. Stephenson ..					2	13	0	"	" Lloyds Bank ..						1	6	8	
"	" S. Walbrook ..					132	10	0	"	" Salaries and Wages									
"	" Cash Sales ..								"	" Petty Cash ..						10	0	0	
"	"								"	" E. Jepson ..									

Diagram 5.

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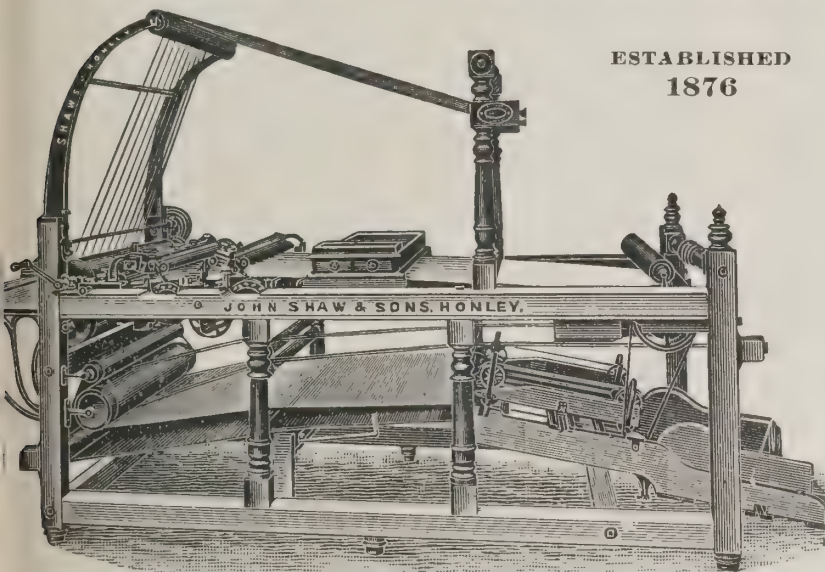
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The various items on Dr. and Cr. side would be posted to their relative accounts. Purists may say that Walbrook's account should not be credited with payment of £132 10s. because his bill has not been met. However, the business has (for the comparatively small cost of discounting) received the money from the bank, and it must be credited and debited, and therefore posted. Should the bill not be duly met, but "noted," then the case is easily met by contra entries.

We have added open items, such as "Cash Sales" (representing the record of the Cash Register of counter transactions checked by counter-bills), "Salaries and Wages," "Petty Cash," and a drawing by E. Jepson, the proprietor of the business. It is well to repeat the warning that all accounts relate to the business, and for book-keeping purposes "E. Jepson" is on the same footing as any other client

Dr.					EDWARD JEPSON.					PERSONAL A/C.					Cr.				
1923					Fo.	£	s.	d.		1923.					Fo.	£	s.	d.	
Feb. 5	To Cash	..	1	10	0	0				Jan. 1	By Cash	..	1	500	0	0			

Diagram 6.

of the house. We will assume that he draws a regular sum (salary) in return for the time he devotes to the business, and this item will be included in "Salaries and Wages." Should he draw

a sum beyond his nominal salary it will be treated as a credit of the business and a debit of the E. Jepson personal account as shown—reducing his capital advance to £490.

Salaries and wages will be dealt with at some length in a later section. The two outstanding items that demand comment are "Cash Sales" and "Petty Cash." The plan which we have recommended presupposes that the Cash Register (or till) is supplied with a fixed sum for giving change, say £20. At the end of the day any surplus beyond that sum represents the item of "Cash Sales," and should correspond with the total of the counter duplicating book or books. The surplus being withdrawn from the Cash Register would duly appear in the Cash Book, while the Register would always retain its fixed allowance of £20.

As regards "Petty Cash," a somewhat more detailed plan may be necessary, largely governed by the character and extent of the business. The purpose of the Petty Cash Account is, of course, to meet the numerous small calls upon the cashier and the avoidance of unnecessary labour by detailing these in the ordinary Cash Book. This is attained by the cashier allocating a given sum to "Petty Cash" as shown above and maintaining it at that sum by any necessary transfers of cash thereto. But just as the "Cash Sales" accountancy may (as we hope to show) serve a useful purpose in the dissection of stock sales, so the "Petty Cash" may be made to reveal how the multiplicity of small costs have been incurred, and thus often facilitate considerations of their recovery from clients or future extinguishment. The most common may be summarised thus:—

Chargeable to		Gratuities		Carriage.		Fares.		Telegrams		Stamps.		P O. Fees.		Sundries.	
1923.															
Feb. 5	J. Morgan & Sons, on 8 bundles Pulp Boards, carr. from Hull			0	18	9									
	Stimsons, Leeds, carr. books to Sear ro. and wired advice..			0	3	0		0	1	0					

Diagram 7.

It will almost certainly be found that a careful record of the items liquidated under these various classifications will result in direct economies or in outlay being legitimately debited to clients. Two examples will suffice: The goods ex Hull are con-

tracted for "carriage paid," hence the disbursement is debited to Morgans. In the other supposititious case the firm is acting on instructions of clients, and consequently debit them with costs incurred.

Wood Engraving in the '60's

WE much appreciate Mr. Gilbert Dalziel's letter with reference to the article on "Wood Engraving in the '60's," which appeared in our February issue, and with which we are entirely in accord.

Mr. Dalziel's quotation from our article referred to the view which is frequently expressed to-day that wood engraving should be an original medium for illustration rather than a reproductive one. Although pure line work in wood engraving has great strength, we agree with Mr. Dalziel that it would indeed be unfortunate if the reproductive work—with which all copies of drawings or paintings must be included—were lost to us.

The main purpose of our article was to draw attention to the beauty of wood engraving as a method of illustration, and of its great value in purely reproductive work, such as that which has been referred to above, by comparison with the tedious mechanical perfection of the halftone process. The halftone block has, after all, been a poor exchange for the skill of the wood engraver in translating tone and texture through his art and craftsmanship. May we hope that Mr. Dalziel will give a lead in the revival of this fine craft before the old school of engravers is entirely lost to us?

Amalgamation and Reconstruction of Printing Companies

By HERBERT W. JORDAN.

[THERE are so many reconstructions and amalgamations in the printing as well as in other businesses to-day that we welcome the opportunity of giving verbatim an important lecture on this subject, given by Mr. Herbert W. Jordan, Managing Director of Messrs. Jordan & Sons, Ltd., printers and company registration agents, of Chancery Lane, to the Central London Districts Associations of Master Printers.—EDITOR.]

As a preliminary to the subject of reconstructions and amalgamations it may be well for me to give an outline of the methods of forming a company. As is generally known, there are two categories of companies recognised by the Companies Acts, namely, public and private companies. The vast majority of companies are "limited by shares," but a few are "limited by guarantee" or "unlimited," either with or without share capital. These latter classes may be ignored for our purpose, seeing that amalgamations and reconstructions of such companies are almost unknown. In passing, however, I may remark that the liability of the members of a company limited by shares is restricted to any amount that may be unpaid on the shares they hold; the members of a company limited by guarantee are liable to the extent of the amount of the guarantee fixed by the memorandum of association (but only in the event of the company going into liquidation), and also as shareholders if the company is registered with a share capital; and the members of an unlimited company are liable pro rata to the full extent of the company's indebtedness.

Reverting to the usual type of company, the bulk of the companies limited by shares are private companies, the number of such companies on the Register being approximately 84,000, whereas only about 14,000 public companies are in existence. Last year there were registered in England 7,478 private companies and 374 public companies (guarantee and unlimited companies being excluded); thus it will be seen that for every public company now registered, twenty private companies are registered.

In order to constitute a company a private one the right to transfer shares must be restricted, the membership limited to fifty (excluding employes and ex-employes), and any invitation to the public to subscribe for shares or debentures prohibited. Unless all these conditions are complied with the company will be outside the statutory definition and consequently come within the category of a public company.

Private companies are frequently formed for the purpose of starting new enterprises. In such cases a few individuals (or it may be only one) form a company instead of a partnership, each person contributing capital to an agreed extent by acquiring the requisite number of shares and paying for them to the full extent of their nominal value, or paying a certain sum per share and leaving the balance to be paid as and when required. The conduct of the business will be entrusted to the directors (who as a rule will be the individuals forming the company or one or more of their number) and they will receive from the company "remuneration" for their services instead of "drawings" which they would take as partners had a firm been established. The directors

(and any other shareholders) will, of course, also receive dividends on their shares if the business prospers, such dividends being in lieu of the distribution that would be made to the partners had a firm been established. If the sum originally invested in the company should prove insufficient, owing it may be to anticipation of prosperity not being realised quickly enough or conceivably to an unexpectedly rapid expansion of the business rendering a larger amount of working capital necessary, one of two courses must be taken; the additional funds must be provided by one or more of the shareholders or be obtained from some other source, or the company must be wound up and the business disposed of by the liquidator. If no one can be found who is prepared to take up further shares unless they carry attractive rights to dividend, it may be deemed advisable to create a new class of shares to be called preference or deferred shares, conferring on the holders thereof either the right to dividends at a fixed rate in priority to the other shareholders (whose shares would be known as "ordinary") or to a large proportion of the profits after the payment of a dividend at a specified rate on the existing shares. Another method would be to create a series of debentures and find persons who will take them up, or to lodge the instruments with the company's bankers as security for an overdraft. The holders of the debentures would be secured by a floating charge on the stock-in-trade, book debts and other assets, and, in the event of the company owning any unencumbered freehold property or other assets of a permanent character, a fixed charge would probably also be conferred on them.

Any title, fanciful or otherwise, not already taken (with a few exceptions) may be adopted for the company, provided "limited" is the last word. Possible names, for example, might be "The Efficient Printing Company, Limited," "Quick Service, Limited," or "Smith, Jones and Robinson, Limited."

Where a business already exists and a company is formed to take it over, the business or firm is popularly spoken of as being "converted into a company"; but, of course, the business is not affected and remains as hitherto, although the proprietorship is transferred from the firm (or individual) to the new company. The owners (or owner) usually transfer the business to the company when formed in consideration of the allotment to them or their nominees of a number of fully-paid shares of the company, the nominal value of which should represent approximately the value of the business as a going concern. "Conversions" of the kind are effected for various reasons, the principal being:—

(a) The desire of the proprietors (or proprietor) to give others an interest in the business (in the shape of shares of the company), and in many cases a measure of control over the affairs by offering them directorships of the new company, without going to the length of inviting such persons to join them as partners in the existing firm;

(b) The desire of the proprietors to make provision for their respective families during their lifetimes by making a present to certain relatives of a substantial proportion of the shares to which they are entitled in consideration of the transfer of their business to the company;

(c) To obtain additional capital by getting friends, customers, or other persons, to take up shares or debentures; and

(d) The limitation of the liability of the partners, in view of the risk of failure attending the carrying on of business of every description.

Probably some would put the desire on the part of the proprietors to limit their liability as the first rather than the last reason for converting their business into a company; in a sense that is the principal reason, seeing that none of their objects could well be attained unless the liability of the members of the company were limited, but I am satisfied as a result of my experience that the idea of obtaining limited liability is rarely uppermost in the mind of the proprietors.

The conversion of a business into a company is effected in a simple manner and the procedure follows a somewhat regular course. A company is formed to take over the business, which is transferred to it by the proprietors at a specified price, the sum being satisfied as a rule by the issue to the vendors, or their nominees, of fully-paid shares. The vendors thus exchange their status of partners in the firm for that of members of a company. Usually some of the shares to which the vendors are entitled are, by their direction, allotted to members of their families or to senior employes, some of the relations and occasionally responsible members of the staff being appointed directors.

More rarely a business is transferred to a company for shares and debentures or even debentures alone. The vendors in such cases become (as debenture holders) creditors, and have the benefit of a floating charge on the assets they transfer to the company and any assets the company may acquire subsequently. If the company's operations should result in failure, the claims of the debenture holders will rank before those of the ordinary creditors, who generally get nothing; the debenture holders thus may be able to obtain possession of all the assets, and immediately form a new company to acquire them, issuing debentures to the individuals as in the case of the original company. This procedure can be repeated again and again; one individual, in fact, has carried it through successfully as many as thirteen times, but his little game ended with his fourteenth company, that having been the last of the series! But the difficulties usually prove too serious for the "game to be worth the candle."

Companies formed for the purposes mentioned are almost invariably registered as private companies. It is only in cases where an offer of shares or debentures is made to the public or where the membership cannot be limited to fifty that a company limited by shares is registered as a public one.

As with firms, the capital invested in private companies varies greatly in amount. Many private companies have a paid-up capital of well over £1,000,000, but in most cases the figure is under £5,000. In a few instances the capital has been no more than £1 divided into shares of 1s. or even $\frac{1}{4}$ d. each.

It must not, however, be assumed that the amount of the share capital of a company necessarily reflects the value of its undertaking. A well-known large printing company, for instance, has a nominal and paid-up share capital of only £5,000, which obviously represents but a small fraction of the capital invested in the business. A few years ago a newspaper company was registered with a share capital of £100, but it issued debentures to the extent of £100,000.

Now and then a registration is effected that is curious for some other reason than that of the insignificant amount of its capital. A private company

has, for example, been registered for the purpose of acquiring a taxicab, the membership of the company consisting of two persons only, namely, the former owner of the vehicle and his son. The articles appointed the two gentlemen governing and managing directors respectively, the latter individual "running" the cab and handing over to the company his takings (less commission, extras and tips), and these sums, after the deduction of working expenses and making provision for depreciation and reserve, were from time to time to be distributed in the shape of dividends.

If an offer to the public of shares or debentures is contemplated with the object of obtaining additional capital or of enabling the owners of the business to be paid partly in cash, the company must be registered as a public one, and a prospectus or statement in lieu of prospectus filed. Before commencing business the company would have to obtain a trading certificate from the Registrar of Companies, which would be issued on a declaration being filed that shares to the amount of the minimum subscription had been allotted payable in cash, and that certain other statutory requirements had been complied with.

The principal documents required on the registration of a company, whether public or private, are the memorandum and articles and (where a business is taken over) a contract of sale. But we must not stop to consider these or any other matters connected with the formation of a company, as it is time we came to our main subject, namely, that of the amalgamation and reconstruction of companies.

AMALGAMATION AND RECONSTRUCTION OF COMPANIES.

The terms "amalgamation" and "reconstruction," although fairly well understood by the commercial world, are not defined by the Companies Acts. For our present purpose let us regard as an "amalgamation" the merging of two or more undertakings, or the merging of the control thereof, whether the undertakings are owned by firms, limited partnerships or companies, into one company, and let us use the term "reconstruction," in a restricted sense, as applying it only to the case of the winding-up of a company and transfer of its undertaking to another company formed with the express object of making such acquisition, the members of the old company exchanging their shares for shares of the new company.

Both terms can be used in various senses, and they are, to some extent, interchangeable, but it will be convenient for us to distinguish clearly between the two terms, and to attach precise meanings to them. The gentlemen present, Mr. Chairman, being no doubt well informed on company matters, will not fall into the error of a friend of mine, who, passing by the London Coliseum at the time when a reconstruction of the original company owning the theatre was contemplated owing to its financial difficulties at that particular time, protested that the idea of taking so fine a building to pieces and reconstructing it was ridiculous and would simply result in good money being thrown after bad.

It will be readily understood that the merging of undertakings owned by different companies, or the merging of the control thereof, does not necessarily bring the existence of the companies to an end. The undertakings may be taken over by a new company, or one of the existing companies may swallow the others, as Aaron's rod swallowed the rods of the magicians; or, on the other hand, the existing companies may continue as separate entities and carry on their respective undertakings as hitherto, the control, however, being vested in a new company. If either of the undertakings should be owned by an

individual or a firm, and it is desired to preserve the identity of the undertaking, it is usually advisable to convert the business into a limited company before carrying through the amalgamation scheme. When this course is adopted, it would obviously be desirable that the trading style should be retained in the title of the new company with the addition of the word "Limited," but if such title could not be registered owing to the existence of another company bearing the same title, a name as similar as permissible would be adopted.

It will also be understood that in the case of a reconstruction the name of the new company need not be identical with or similar to that of the old company, although in most cases of reconstruction, the new company is registered by the same title as that of the old company, either with or without the addition of the year of incorporation. Nor is it essential that the membership of the old and new companies should be identical; in fact, in some cases one of the main objects of the reconstruction is to facilitate the raising of further capital by the issue to outsiders of shares with special rights. However, whether or not there are to be additional members, a reconstruction implies that the members of the old company are to become members of the new company if they so desire. Any members of the old company who do not wish to exercise their right to become members of the new company have certain rights conferred upon them by Statute.

Amalgamations are effected, as is well-known, with the object of combining different undertakings or of bringing them under one control, and thus co-ordinating the businesses, improving the organisation, avoiding overlapping, minimising competition, and strengthening the stability of the undertakings as a whole.

Reconstructions are effected for one or more of the following purposes:—

- (a) Raising fresh capital.
- (b) Re-organising the capital.
- (c) Reducing the paid-up capital or extinguishing the liability in respect of uncalled capital.
- (d) Enabling a return of capital to be made to the members.
- (e) Effecting a compromise with the creditors.
- (f) Enlarging the powers of the memorandum of association.
- (g) Increasing the paid-up capital without any corresponding increase in the value of the assets.

These purposes can generally be attained by other methods, but instances frequently occur where a reconstruction is the only practicable course. Moreover, where the sanction of the Court would otherwise be required, a reconstruction may frequently be resorted to with advantage in order to save delay in carrying through the proposals, or to avoid compliance with the statutory requirements which an application to Court would involve.

The printing industry has produced numerous amalgamations and reconstructions—a larger number, in fact, than is generally realised by the trade itself. Moreover, in a considerable number of cases where amalgamations are believed to have been effected it is not possible to adduce proof thereof, as it is not difficult for one company to acquire an absolute control over another company without disclosing the fact to anyone beyond employees in their confidence.

Several amalgamations and absorptions are well known, such as the merging of the business of Messrs. Waterlow Brothers & Layton, Ltd., with that of Messrs. Waterlow & Sons, Ltd.; the absorption of the London works of Messrs. J. G. Hammond &

FOR SALE BY PRIVATE TREATY—

3 Quad-Crown Rotary Direct Litho Machines by Geo. Mann & Co., each complete with two sets of rollers and one roller rack.

Double-Demy Flat-bed Litho Machine, by Furnival, with flyers, damping apparatus, and two sets of Rollers.

Quad-Crown Flat-bed Litho Machine, by Mann, with flyers, damping apparatus, two sets of rollers, and Harding's five-wheel Counter.

2 Double-Demy "Summit" Letterpress Machines, by Dawson, with printed-side-up delivery, geared pyramid inkers, geared distributors, flexible ink knife, air buffers and four bowl rails, with one set of rollers.

Double-Demy Wharfedale Letterpress Machine, by Bremner Machine Co., with flyers, cutting wheel to flyers, and double rolling motion.

Double-Demy Wharfedale, by Bremner Machine Co., with balanced flyers, reciprocating riders to inkers, and set of rollers.

Quad-Demy Wharfedale Letterpress Machine, by Bremner Machine Co., with flyers, geared inkers, and two sets of rollers.

The above machines are in first-class working order, executing good quality work, and are only being disposed of owing to prospective alterations and extensions to premises.

The machines can be seen working, by appointment, on application to Messrs. James Upton Ltd., Baskerville Printing Works, Cambridge Street, Birmingham, who will furnish further particulars on request.

Co. by Messrs. Cassell & Co., Ltd., the shares of which have since been acquired by Messrs. W. E. & J. G. Berry, who have acquired also practically all the shares of St. Clements Press, Ltd., and have obtained a controlling interest in Messrs. Kelly's Directories, Ltd. The London works of Messrs. Love & Malcomson, Ltd., and Messrs. R. Clay & Sons have been acquired by the Fleetway Press, Ltd., and the Cornwall Press, Ltd., respectively. Messrs. Loxley Bros., Ltd., have acquired the undertakings of Messrs. Hamptons and the British Periodicals, Ltd. Last year the businesses of Messrs. Alf. Cooke, Ltd., Messrs. Bemrose & Sons, Ltd., and Messrs. Norbury, Natzio & Co., Ltd., were amalgamated; and the business of Messrs. Roworth & Co., Ltd., was taken over by the Solicitors' Law Stationery Society, Ltd. This information is given in the excellent Master Printers' Annual, and is consequently known to printers generally, or will be known on the issue for the current year being published. Thanks to the courtesy of Mr. R. A. Austen-Leigh, I have had an opportunity of seeing a proof of the portion relating to amalgamations that will appear in the 1923 edition.

Of course, there have been numerous other amalgamations, some of which will be known to one individual and some to another, and reconstructions also occur from time to time.

When I come to explain in some detail the various methods of effecting amalgamations and reconstructions, it will no doubt assist you to grasp my meaning if I give illustrations of transactions of the kind that have already been effected in the printing industry. Amongst the cases will be some to which our friend Mr. Burchell has kindly called my attention, and others will be those that have occurred to me almost at random. I fear, however, I shall have to disappoint my audience by giving fictitious names, as it is conceivable that exception might be taken by interested persons to my going into certain details relating to any particular company. Perhaps I am erring on the side of caution, seeing that nothing of a private or confidential character concerning any company will be mentioned by me, but on the whole I would rather spoil my address somewhat than wound the susceptibilities of any individual. Seeing that we are all printers, I propose to use for the fictitious names household words in our industry.

AMALGAMATION OF COMPANIES.

Let us now confine our attention for a time to the subject of amalgamations, using the term in the wide sense I have already indicated, and leave the subject of reconstruction to be dealt with subsequently.

The methods of amalgamation are various. For the sake of example we will take the case of three undertakings engaged in business of a similar or cognate character, which it is considered might advantageously be merged. The businesses may be owned by firms, limited partnerships or companies, but for the purpose of illustration it will be convenient to assume that in each instance the ownership is vested in a company.

Let us describe the three concerns as A, B, and C Companies and consider the different methods of merging the undertakings or the control thereof as the case may be. The methods would be:—

- (1) To form a new company to acquire the existing undertakings;
- (2) To form a new company to acquire controlling interest in such undertakings; or
- (3) For one of the undertakings to absorb the other two (or acquire a controlling interest in them).

We will take the methods in the order mentioned.

MERGING OF UNDERTAKINGS BY NEW COMPANY.

If the businesses are to be transferred to a new company the chief difficulty will be to arrange terms as between the different companies. As a rule each undertaking will be transferred to the new company for fully-paid shares of that company. The directors of the respective companies will go carefully into the subject and endeavour to agree on equitable considerations for their particular companies. When the terms have been settled the directors of each company will execute a provisional agreement for the sale of the undertaking to the company about to be formed; these agreements will be submitted to general meetings of the respective companies, and, if they are all approved, the new company will be formed; and, in the ordinary course, the A, B, and C companies will be wound up. The new company may conveniently be described as the D company (to aid us in identifying the company we may perhaps regard "D" as standing for "dominant," as whenever reference is made to the D company it will be the company that dominates the A, B and C companies, if they are kept in existence, or the sole company if those companies are dissolved).

If the A, B and C companies are wound up, the liquidators of the respective companies will transfer the undertakings to the D company for the agreed number of shares in each case, which shares will be allotted to the members of the respective companies. The result will be that the D company will own the three undertakings, and its membership will consist of the former members of the A, B and C companies.

The board of the D company will probably consist of certain of the directors of the old companies, and it may be that the remaining individuals who were directors of the old companies will be compensated by the D company for their loss of office.

If any of the members of the A, B and C companies should not be willing to exchange their holdings in such companies for shares of the D company they would have the rights of dissentient members as in a case of reconstruction. Their position will be explained when we come to that subject.

In the event of the proposals receiving general approval, objections nevertheless being raised by holders of an appreciable number of shares of the A, B and C companies, it will probably be advisable to proceed with the amalgamation but to keep the three companies in existence and to forego the contemplated exchange of shares. In that case the respective undertakings would be transferred to the D company, as mentioned, and the shares of that company allotted to the A, B and C companies in proportion to their respective interests. The assets of the A, B and C companies would thus consist of shares of the D company instead of the undertakings formerly owned by them. As the A, B and C companies received dividends from the D company they would distribute the sums amongst their respective members in proportion to the shares held.

An incidental advantage gained by keeping the A, B and C companies in existence is that the goodwill attaching to their names need not be sacrificed. But, in the absence of any difficulty, the retention of the goodwill could be secured more conveniently by dissolving the A, B and C companies and registering new companies with deposits of £100 or even less.

Mallet & Shooter, Ltd., are an example of a company being formed for the purpose of merging two existing undertakings (carried on by firms instead of companies). The company was registered in 1921 with a nominal capital of £300,000 to acquire the

businesses then carried on under the styles of "Mallet & Shooter" and "Quoins." On the same day a company was registered as "Quoins, Ltd.," with a nominal capital of £20,000, and thus the goodwill attaching to the name of Quoins was preserved. The boards of directors of the two companies are identical.

An amalgamation of two firms was also effected by Frisket & Tympan, Ltd. On its registration in 1906 (as Frisket, Ltd.), it acquired the business then carried on under the style of "Frisket," and in the following year it acquired the business of "G. Tympan," and altered its own name. In 1921 the whole of the issued capital, consisting of 36,000 shares of £1 each, were acquired by Rounce, Ltd., and its nominees.

Rotary, Ltd., was registered in 1920, and has amalgamated with its own business (acquired from the original company of that name registered in 1911) the businesses of Two-Revolution, Ltd., Wharfedale, Ltd., Tumbler, Ltd., and Platen, Ltd. All the companies, the businesses of which have been absorbed, have been dissolved.

MERGING OF CONTROL IN NEW COMPANY.

If a merging of the control of the A, B and C companies, as distinct from the undertakings of the companies, were determined upon it will probably be found that the best course will be to form a new company (the D company) to acquire controlling interests in the existing companies. The D company would offer to take over the issued capital of the A, B and C companies from the members of those companies in exchange for its own fully (or partly) paid shares, the offer being conditional on its acceptance by the holders of the bulk of the shares of each company (usually the acceptance of from 75 per cent. to 90 per cent. is required). The amount paid for the shares of the A, B and C companies (in shares of the D company) will vary according to the results of past trading of the respective companies, the state of affairs as disclosed by the balance sheets and any valuation, and other circumstances; and, of course, in the event of the capital being divided into shares of different classes, the relative values of the respective shares would have to be taken into consideration. If the shares of the A, B and C companies should be quoted on the Stock Exchange the prices ruling at a given date would, as a general rule, be largely influential in determining the values for the purpose of the amalgamation.

The A, B and C companies will continue to carry on their respective businesses in their own names, but, as the holder of the bulk of the capital of those companies, the D company will have absolute control over them. It will have its own representatives on the boards of those companies, and will probably arrange for the articles to confer upon it power to appoint and remove the directors generally, and it will be able to alter the articles as may be deemed desirable. The bulk, if not all, of the earnings of the associated companies will pass to it in the shape of dividends declared by those companies, and it will in turn pass on such profits (less any sums placed to reserve) to its own members (namely, the former members of the associated companies).

The A, B and C companies will not be under the necessity of keeping reserve funds and can therefore pay out their entire profits in dividends on their respective issued capitals. But the D company will be careful to build up a substantial reserve fund and thus have resources to enable it to render assistance to any of its associated companies that may be embarrassed financially or to develop the business of any

of such companies, or to form subsidiary companies to carry on any business of a character similar or cognate to the businesses carried on by the A, B and C companies. If further capital should be needed by the D company it could offer some of its own shares to its members or to the public or make an issue of debentures.

Any members of the associated companies who decline to part with their holdings in such companies will, of course, receive dividends on their shares at the same rate as the dividends paid on the shares held by the D company. But such outside shareholders might not be in so favourable a position as those who exchange their holdings for shares of the D company, seeing that the boards of their respective companies will be nominees of the D company (and some, if not all, of such nominees will be on the board of that company), so that in practice, if not in theory, the interests of the associated companies are liable to be subordinated to those of the D company. Nevertheless, an advantage may be secured by outside shareholders if the measure of success of the company in which they are interested is greater than that of the other associated companies. However, the possibility of the control vested in the directors being exercised in favour of the D company and to the detriment of any or all of the associated companies or other members should not be lost sight of. For instance, transactions between any of the A, B and C companies might be to the disadvantage of one of those companies, a considerable portion of the capital of which chanced to be held by outside shareholders, or if that particular company should prosper it might conceivably make advances to the D company, and thus provide the latter company with funds out of which to pay dividends, but leaving itself without funds for the payment of dividends to its own members.

In the somewhat unusual case of the shares of an associated company not being fully paid up being exchanged for partly-paid shares in the new company, it is important to bear in mind that those who make the exchange are not immediately relieved of the liability attaching to their former holdings, as in the event of the company of which they were members going into liquidation within twelve months of the transfer of their shares to the new company, their names would be placed on the "B" list of contributories. The result would be that if the transferee (*i.e.*, the new company) should not be able to pay any calls on such shares they would be liable for calls (but only in respect of debts or liabilities contracted before they ceased to be members). The probability would be (as painful experience in a recent notorious case has demonstrated) that not only would the new company be unable to meet the calls, but it would itself be under the necessity of making calls on its own members. Thus the unfortunate persons who were induced to make the exchange would be under a double liability: they would have to face calls by the new company, and also by the company of which formerly they were members.

The merging of the control of different companies in a new company is well exemplified in the case of Process, Ltd., which was registered in 1921 in order to acquire the issued capital of Zinco, Ltd., Stereo, Ltd., and Halftone, Ltd. The new company was registered with a nominal capital of £600, which was shortly after increased to £800,000, divided into 300,000 $7\frac{1}{2}$ per cent. preference shares and 500,000 ordinary shares. The 20,000 ordinary shares of £5 each of Zinco, Ltd., were taken over at the price of £250,000, which was satisfied by the issue of 83,333 preference and 166,667 ordinary shares of Process,

Ltd.; the 95,004 ordinary shares of Stereo, Ltd., were exchanged for 50,744 preference and 101,488 ordinary shares; the 85,676 ordinary shares of Halftone, Ltd., were exchanged for 58,236 preference and 116,472 ordinary shares, and their 20,169 5 per cent. preference shares were exchanged for shares of Process, Ltd., two shares of the latter company being allotted in respect of every three shares of Halftone, Ltd. Recently Process, Ltd., entered into an agreement to acquire all the issued shares of Gold Bronze, Ltd., the terms being that 1,939 7½ per cent. preference shares and 3,878 ordinary shares should be issued in exchange for the 7,008 ordinary shares of £1 each of Gold Bronze, Ltd., and that four preference shares should be issued in respect of every five preference shares of Gold Bronze, Ltd.

MERGING OF UNDERTAKINGS OR OF CONTROL IN ONE MEMBER OF GROUP.

If it should be proposed that one of the existing companies (say the A company) should absorb, or obtain control over, the remaining (B and C) companies, one of three courses may be taken. First, it may acquire the undertakings of the two companies and allot shares to their members, the two companies then being wound up; secondly, it may acquire the undertakings of the two companies, issuing shares to the respective companies instead of to their members (if the memorandum of association of each company authorises a sale of its undertaking for shares of another company); or, thirdly, the A company may acquire the shares of the B and C companies from the existing members in exchange for an issue of its own shares. Of course, cash may be paid instead of shares, but in that case the transaction would be regarded rather as in the nature of a sale and purchase than an amalgamation.

The respective procedures already outlined will hold good, except that the formation of a new company is not involved and a saving in expense is thus effected. Probably, however, it will be necessary to effect an increase of the nominal capital of the A company, and in that case duty on the new capital at £1 per cent. and fees according to a sliding scale will be payable.

As examples of printing companies that have acquired the undertakings of other companies and paid for them in shares or cash, the concerns absorbed having then been dissolved, may be mentioned the amalgamation of Type, Ltd., and Ink, Ltd., the acquisition of Litho., Ltd., by Letterpress, Ltd. (the name being then altered to Letterpress and Litho., Ltd.), and Pen and Pencil, Ltd., which purchased the business of Page Cord, Ltd.

In the case of Type, Ltd., and Ink, Ltd., part of the consideration was paid in shares and the rest in cash or War Loan. The position in that case was complicated somewhat owing to the issued capital of Ink, Ltd., consisting of two classes of shares, namely, preference and ordinary shares of £10 each, and the sanction of the Court was necessary before the undertaking of Ink, Ltd., could be transferred to Type, Ltd. The holders of preference shares of Ink, Ltd., were offered the choice of either 5 per cent. War Loan at the rate of £10 nominal in respect of each preference share held by them, or £9 in cash, with, in either case, a cash payment equivalent to dividend on their shares in respect of a specified period; and the holders of the ordinary shares were given the right to a cash payment of £5 and to an allotment of three fully paid deferred shares of £10 of Type, Ltd., in respect of every two ordinary shares of Ink, Ltd., held by them. The directors of Ink, Ltd., joined the board of Type, Ltd., with the exception of two members, who were compensated for

loss of office by Type, Ltd. In due course Ink, Ltd., was dissolved.

Quad Royal, Ltd., is an amalgamation of the former Royal, Ltd., Large Post, Ltd., Double Demy, Ltd., and Double Crown, Ltd., the businesses of which companies have been taken over by it. In effect the amalgamation also comprises Foolscap, Ltd., and Octavo, Ltd., practically the whole of the issued shares of such companies having been acquired by Quad Royal, Ltd.

Examples of companies having acquired the undertakings of other companies and having issued shares to the vendor companies without the latter going into liquidation, are afforded by Pica, Ltd., Reglet, Ltd., Galley, Ltd., and Brass Rule, Ltd.

Pica, Ltd., took over in 1915 the undertaking of Nonpareil, Ltd., allotting to that company a number of fully paid participating preference shares and ordinary shares. The business formerly carried on by Nonpareil, Ltd., is accordingly now carried on by Pica, Ltd., Nonpareil, Ltd., merely being one of the shareholders in Pica, Ltd. In 1920 Pica, Ltd., consolidated its 30,000 participating preference shares, 7,000 cumulative ordinary shares, and 13,000 ordinary shares into 50,000 ordinary shares.

Reglet, Ltd., acquired the business of Process Black, Ltd., for the sum of £227,659, which was to be satisfied by the issue to the vendor company, or its nominees, of debentures of the purchasing company to the amount of £215,000 and ordinary shares to the amount of £12,659. The businesses of the two companies were thus amalgamated, Process Black, Ltd., ceasing to carry on business and merely holding certain debentures and shares of Reglet, Ltd. Previous to this transaction Reglet, Ltd., had acquired the business of Colour and Varnish, Ltd., in consideration of the allotment to the holder of the shares or his nominees of 3,993 ordinary shares of £1 each and the payment of £8,007 in cash.

Galley, Ltd., was registered in 1920 to acquire the printing branch of Cardboard, Ltd., the transactions resulting in Cardboard, Ltd., becoming the holders of 220,100 fully paid shares of £1 each of Galley, Ltd. (Cardboard, Ltd., retaining the rest of their assets).

Weekly & Monthly Pictures, Ltd., was registered in 1920 to acquire the undertakings of Pictures, Ltd., and certain plant and machinery from Weekly, Ltd., and Monthly, Ltd. The purchase price was £150,000, which was satisfied by the allotment of 75,000 shares each to Weekly, Ltd., and Monthly, Ltd., which companies hold all the issued capital of the Weekly and Monthly Pictures, Ltd., (with the exception of seven shares), and thus have absolute control over it.

Examples of the purchase by a company of shares of other companies are provided by Paper, Ltd., and Brass Rule, Ltd.

Paper, Ltd., acquired in 1921 the whole of the shares of Blotting, Ltd., and the ordinary shares of Blue Wove, Ltd., the respective purchase prices of £201,050 and £394,000 having been paid in cash. The interests of Paper, Ltd., moreover, have been identified with Azure Laid, Ltd., the latter company having acquired either in its own name, or those of its nominees, the whole or a large proportion of the ordinary shares of Paper, Ltd.

Brass Rule, Ltd., was registered in 1917 to acquire the business of Sticks, Ltd. (which was then dissolved) and in 1922, it acquired all the issued shares of Wrappers, Ltd., from the members of that company.

In the case of Novels, Ltd., the issued capital of £397,740 was held until 1920 by about 1,400 persons. Practically all the shares were in that year transferred to two persons.

RECONSTRUCTION OF COMPANIES.

I have already stated the purposes for which reconstructions of companies are effected. Before determining upon such a course, inquiry should be made whether it is possible to obtain the desired result by some other method. The raising of fresh capital may conceivably be effected by the creation of debentures or a mortgage or some other charge, or by an issue of shares of a new class carrying attractive rights; with the sanction of the Court (a) a re-organisation of the capital may be effected pursuant to Section 45 or 120 of the Act of 1908, (b) a reduction of capital or return of capital may be effected by special resolution pursuant to Section 46, (c) a compromise with the creditors may be effected pursuant to Section 120, and (d) the objects contained in the memorandum of association may be enlarged by special resolution pursuant to Section 9; and (without the sanction of the Court) the paid-up capital may be increased by a distribution out of the reserve fund if the company has accumulated profits to a sufficient extent. Sometimes, however, for various reasons none of these courses is available, and in such cases the object desired can only be attained by a winding-up and reconstruction. To discuss at length the various reasons for a winding-up and reconstruction would occupy more time than would be agreeable to you. Doubtless, therefore, you will be content with a few words on each point.

The most common purpose of a reconstruction is to put the company in a position to obtain further capital to enable its operations to be continued. In such a case the company has usually borrowed up to the hilt, and it cannot get any of its unissued shares taken up, or create a new class of shares carrying rights sufficiently attractive to induce persons to subscribe for the new shares. But if a reconstruction is effected on the basis that the members of the existing company shall receive in exchange for their present holdings partly-paid shares of the new company, it will be possible for the new company to make a call on its members and thus obtain additional capital.

A re-organisation of capital also is usually effected with the object of raising further capital. The company may be over-burdened with debts and unable to obtain further loans, although it might be able to create a new class of shares of a sufficiently attractive character to ensure an issue being taken up, but for the existence of certain preference shares the holders of which would doubtless refuse their consent to the creation of the new class, considering that such an issue would be an infringement of their rights. In order to save the situation, however, the preference shareholders might be willing to agree to a modification of their rights if the other members and the creditors were prepared to make proportionate sacrifices. In a case of this kind the scheme of reconstruction might conceivably provide that the preference shareholders shall receive one ordinary share of the new company for every three of their present shares, that the ordinary shareholders shall receive ordinary shares of the new company to the extent of one-tenth of their present holdings, that the secured creditors shall accept ordinary shares to the extent of their claims, and the unsecured creditors ordinary shares to the extent of one-third of their claims. On such a drastic re-organisation being effected the new company might be in a position to issue further shares for cash and also to raise further money by the issue of debentures. Thus a collapse might be averted to the advantage of all concerned, seeing that had the old company not been reconstructed it would have been wound-up and its assets disposed of at a breaking-up price, with the result

that the shareholders would probably have lost their entire capital and the creditors would have received less than the value of their interests in the new company. In the ordinary course a scheme of this kind would be carried into effect without a winding-up and reconstruction, the sanction of the Court being obtained in either case.

Where, owing to losses due to bad trade or other causes, a substantial proportion of the capital has been lost, so that the prospect of the shareholders receiving any dividend is remote if the deficit must first be made good, a reduction of capital is advisable. This may be effected by special resolution confirmed by an order of Court pursuant to Section 46; but if the requirements of the section should be deemed too onerous or a more expeditious method should be desired the reduction may be effected by means of a reconstruction. The amount of the share capital may be reduced to any extent that may be necessary; and it is possible also to extinguish or reduce any liability on the shares which may not have been called up. On such a reduction being made the directors will be in a position to declare dividends out of future profits without waiting for the former deficit to be cleared off.

As an example, I may mention the case of a company intimately connected with the printing industry, the paid-up capital of which at the present time is being reduced from £126,500 to £35,575 by the reduction of its preference shares from £1 to 10s., and its ordinary and management shares from £1 to 1s., and the conversion of the capital into ordinary stock. This re-organisation and reduction does not involve a winding-up and reconstruction, although such a course has been adopted in many cases of a similar character.

If the capital of a company should be in excess of its requirements a reduction of capital may be made with the sanction of the Court pursuant to Section 46, or the excess may be returned to the members under a scheme of reconstruction, the members taking their proportions of the shares of the new company in exchange for their shares of the old company and also receiving cash payments from the liquidator.

A compromise with the creditors may sometimes be effected by means of a reconstruction without an application to the Court pursuant to Section 120. Holders of debentures, for example (as part of a larger scheme) may surrender their securities and take in exchange fully-paid shares of the new company, and unsecured creditors likewise may accept shares in satisfaction of the amounts due to them. No debenture holder or other creditor, however, can be compelled to agree to any such arrangement unless an Order of Court is obtained under Section 120.

If the memorandum of association should not authorise the company to carry on some business which it might with advantage undertake, and it should not be desired to make application to the Court pursuant to Section 9 for an order confirming an alteration of the objects, the requisite power can be obtained by means of a reconstruction, the memorandum of association of the new company being made more comprehensive than that of the old company. In such a case the members of the old company would as a rule take precisely the same number of shares of the new company as they held in the old.

Sometimes, in the case of a particularly successful company, it is feared that the payment of dividends at high rates may stimulate competition, and it is considered that it would be wise to increase substantially the issued capital, and thus effect a reduction in the rates (but not the amounts) of the dividends. If the company should have accumulated profits

made in previous years to a sufficient extent a capitalisation can be effected by the payment of a special dividend out of reserve in the form of fully-paid shares, the articles of association being first altered if necessary. But where the reserve is insufficient for the purpose the increase of the paid-up capital (without payment being made for the new shares) can only be effected by means of a reconstruction, the members of the old company receiving in exchange for their present interests a considerably larger sum in shares of the new company. This course is also taken for other and often quite different reasons, I may add. As might be imagined, in such cases there never are any dissentients.

As examples of companies that have reconstructed with larger capitals may be given those of the Messrs. Type & Ink, Ltd. and Messrs. Paper, Ltd.

Type, Ltd., was originally registered in 1876; it was reconstructed in 1889 and again in 1897. The issued capital of the original company amounted to £269,800, and was exchanged for shares of the 1889 company of the nominal value of £540,000; when the latter company in turn was wound up its members took in exchange for their interests shares of the 1897 company of the nominal value of £1,346,360.

Ink, Ltd., was originally registered in 1887 and it was reconstructed in 1893, the paid-up capital being increased from £100,000 to £200,000, the holders of the 10,000 ordinary shares of £10 each of the 1887 company receiving in exchange a preference share as well as an ordinary share of the new company, both of £10 each and fully paid.

Paper, Ltd., was originally registered in 1896, and it was reconstructed in 1898. The issued capital was increased from £530,000 in £10 shares to £1,139,930 in £10 shares, the holders of the 23,000 5 per cent. first preference shares of the 1896 company taking in

exchange the same number of 5 per cent. "A" preference shares of the new company, and the holders of the 30,000 ordinary shares of the 1896 company taking in exchange 90,993 shares of the new company, namely, 4,000 "A" preference shares, 36,993 "B" preference shares and 50,000 ordinary shares. In 1911 certain of the shareholders were paid off, and the issued capital was reduced from £1,200,000 to £640,000. In 1921 the nominal capital was increased to £1,360,000.

As a rule there are few, if any, dissentients where the shares are of one class and the holders are entitled to an allotment of fully-paid shares of the new company. But where the shares of the new company are only partly paid-up it is not unusual for some of the members of the old company to decline to accept the new shares to which they are entitled. Any such persons should not vote in favour of the special resolution adopting the scheme, either when the resolution is submitted for passing or confirmation, and he should send written notice of his dissent from the scheme addressed to the liquidator and lodge it at the registered office of the company within seven days after the confirmation of the resolution, and he should intimate that he requires the liquidator either to abstain from carrying the resolution into effect or to purchase his interest at a price to be determined by agreement or by arbitration in the manner provided by Section 192 of the Companies (Consolidation) Act, 1908.

If the liquidator elects to purchase the interests of the dissentients the purchase money must be paid before the old company is dissolved, and it must be raised by the liquidator in such manner as may be determined by special resolution.

It is usual for the scheme of reconstruction to impose on the new company the obligation to pay out dissentients. But if the onus is on the liquidator of the old company the scheme will probably provide for the transfer of the undertaking to be made in return for a definite number of shares of the new company (instead of the allotment of, say, one share of the new company in respect of every two shares of the old company), and authority will be given to the liquidator by the special resolution approving the scheme to sell a sufficient number of shares to enable him out of the proceeds of the sale to pay out any dissentients (and the cost of the liquidation). Any surplus must be distributed among the members who accepted the scheme.

Any member who did not vote in favour of the scheme but neglected to give notice of his dissent to the liquidator will have no claim against the liquidator for the value of his interest. If there is a liability on the shares of the new company and he is not prepared to accept those he is entitled to have allotted to him, he loses the entire value of his interest in the old company.

Robbing the Printer

THE Corporation of London is the latest large body to go in for doing some of their own printing. One of the new machines for "amateurs" has been installed at the Guildhall, and official notices and that sort of thing are being printed on it which hitherto have gone the way of the trade.

AT the formal closing of Milton House Continuation Classes and Workshops in Edinburgh, an address was given by Mr. Thomas Paris on "Technical Education." The speaker mentioned the great heritage the young printers of the city were heirs to, and urged them to fit themselves to be worthy the use of it.

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SAMPLES ON APPLICATION.

The Photographic Fair

A NEW process for making prints by photography in printing ink on a miniature printing machine caused us to visit the Photographic Fair at the Holland Park Hall, where we found a number of items there interesting to progressive printers.

The new printing process is the "Campbell Gravure Process," and by its means it is possible to make a considerable number of ink prints from a photographic negative which is made on a special film and afterwards treated with solutions which are supplied and which enable the film to be placed on to a printing machine and inked up, by means of a composition roller, with ink of any colour; the press on which the work is done is of distinctly novel construction. We saw the process demonstrated, and the results were quite acceptable for commercial postcard work; the prints were, however, a little hard and lacked detail in the shadows and in the lighter parts of the pictures.

It is, of course, difficult to demonstrate a process of this kind in an exhibition, but we were informed that it required no skill whatever in its operation. The cost of the materials for producing postcards works out at about 3s. per thousand for a print 8 in. by 6 in., and 11s. for 12 in. by 10 in. Messrs. Campbell Gray, Ltd., of 88, Edgware Road, W.1, are prepared to grant licences for the use of the process in England and Wales.

The other exhibits were only of interest as showing the progress that is being made in photography in its application to the printing press. The matt emulsion plates, for example, such as supplied by Elliott & Sons, offer many advantages in photo-lithography and photogravure, because their use greatly facilitates retouching.

Messrs. Kodak, Ltd., showed the progress that is being made in the replacement of glass plates by films for all classes of negative making in connection with process work, including photo-lithography and collotype. The quality of the negatives was fully up to the standard of those made on glass plates, and the greater ease of handling and the avoidance of any risk of breakage are strong arguments in favour of their use.

The exhibit of Ilford, Ltd., was particularly interesting to visitors concerned in the technical improvement in the three-colour process; an admirable collection of original objects and colour correct monochrome reproductions made on colour-sensitive plates, showed by comparison with those taken on ordinary plates the great advances that have been made. The recently-introduced green sensitive plate for use in three-colour work enables the negative for the red printing plate to be made with a greatly reduced exposure in comparison with negatives made on panchromatic plates with the usual green filter.

In the gallery was shown a fine collection of press photographs by the London News Agency, and there were also some examples of work by engraving houses and photo-lithographers. In view of the connection between the technical side of photography and the printing press, which is constantly assuming greater importance, we suggest that it would add considerably to the interest and usefulness of this exhibition if these important exhibits were more fully represented.

It was refreshing to find the general harmony that was achieved in the style and decoration of the exhibits, and credit is due to the organisers for the success which they have attained in the successful arrangement of the exhibition.

Miscellaneous Advertisements

LADY must sell immediately Second-hand Book-binding outfit, £30; Iron Press, Forwarding, Finishing tools, leathers.—Write A.A., 6, Sedlescombe Road South, St. Leonards-on-Sea.

H.M. STATIONERY OFFICE.—An examination, open to ex-service men only, for eight permanent appointments as Printing and Binding Clerk, will be held on June 5, 1923. For full particulars, apply to the Controller, H.M. Stationery Office (Establishment Division), Princes Street, London, S.W.1.

DISC RULER (Brissard), take sheet 24 in. by 26½ in., two-side, two-colour, £110 or offer; DISC RULER (Brissard), take sheet 26½ in. by 33 in., two-sider, two-colour, £120 or offer; ditto, £120 or offer; ditto, with perforator, £120 or offer.—Box No. 17, c/o THE CAXTON MAGAZINE, Avenue Chambers, Southampton Row, W.C.1.

PRINTING INK, ETC.—Advertiser, with long experience and first-class connection in London and Provinces, is open to join a progressive firm.—Box 18, c/o CAXTON MAGAZINE, Avenue Chambers, Southampton Row, W.C.1.

LARGE light top floor, suitable for diesinking and engraving. State length of lease, rent, etc. Within easy radius of Ludgate Hill.—Box No. 15, c/o THE CAXTON MAGAZINE, Avenue Chambers, Southampton Row, W.C.1.

THE Proprietors of British Patents No. 100,278, relating to "Improvements in Type Bar Making Machines," and No. 105,403, relating to "Improvements in Matrix Holders for Type Bar Making Machines," desire to enter in negotiations with one or more firms in Great Britain for the sale of the patent rights, and for the grant of licences to manufacture under royalty. Inquiries to be addressed to D. YOUNG & CO., Chartered Patent Agents, 11 and 12, Southampton Buildings, London, W.C.2.

SALE OF LITHO. MACHINERY.

Quad-crown Rotary Direct Litho Machine, by Geo. Mann & Co.—For further particulars see page 217.

Double-demy Flatbed Litho Machine, by Furnival.—For further particulars see page 217.

Quad-Crown Flatbed Litho Machine, by Geo. Mann & Co.—For further particulars see page 217.

SALE OF PRINTING MACHINERY AND PRESSES.

Double-demy Summit Letterpress Machines (2), by Dawson.—For further particulars see page 217.

Double-demy Wharfedale Machines (2) by Bremner Machine Co.—For further particulars see page 217.

Quad-demy Wharfedale Machine, by Bremner Machine Co.—For further particulars see page 217.

What is Offset Paper?

THAT an offset press will do good printing on rough or uncalendered paper is known to all users of that make of press. That fine work can be done on a cheap grade of paper has been demonstrated time and again, and that a halftone can be made to show up as perfectly on a machine finished sheet as it can with a type press on the finest coated paper is no longer questioned. This being the case, the question naturally arises as to exactly what "offset paper" is.

Some very handsome work has been produced on blotting paper by the offset process, and by the same token many fine jobs on glazed paper have been shown as the work of the rubber blanket press, so it would seem that any kind of paper is "offset paper" if one must use that expression. As a matter of fact, however, coated paper, or any very smooth paper, is not so well adapted to offset work as is a paper that is somewhat rough, or at least not smoothly calendered. The reason of this is the fact that the paper being smooth and the rubber blanket on the cylinder being smooth the contact and pressure brings the two into close communion that makes it difficult to separate them in delivering the sheet, and there is a possibility that the image may be damaged. This is one argument against coated paper for use on the offset.

The offset press is the fastest running sheet-fed press in use to-day, and where a heavy impression is used on smooth paper the delivery mechanism has to be pretty nearly perfect or the sheet will not deliver properly and a lot of trouble is found. Therefore it would seem that "offset paper" should not be perfectly smooth.

Owing to the smoothness of the offset blanket and the suction of the sheet when the impression strikes it, the grippers have to hold it strongly while the impression is being made and the paper is being delivered, therefore a reasonably tough and strong paper is best for offset work, that is to say, the paper must be strong enough to enable the grippers to hold on to it without tearing it while the sheet goes through the press.

The Sample Book of Offset Lithography, which we issued about a year ago, contains nearly all kinds of paper. Every sheet was printed on an offset press, and therefore every sheet is a sheet of "offset paper," but it goes without saying that some sheets were more adaptable to the offset process than others, and that further accentuates the question as to what paper is best for use on the offset press.

We have in this office samples of offset work done on many kinds of paper. One exhibition sheet shows halftones printed on sand paper. This paper was simply taken off the shelf of a hardware store and the sanded side used to print on. Half a dozen portraits were put down on a zinc plate and two or three hundred sheets printed, just for a "stunt" at a hardwaremen's dinner. This, however, would not cause any one to conclude that sand paper was the best kind of "offset paper."

When the offset press was comparatively new a paper manufacturer made up some paper and coated it slightly—just enough to fill up the pores in the paper—and used it for printing colour work. The result was so good that he immediately announced that the offset press called for coated paper, and that paper with a thin coating was "offset paper,"

but shortly after that a lithographer used some uncoated paper on the same job, and it looked as well or better than the job on the coated stock.

Those who have studied the matter closely, and practically seem to have come to the conclusion that any kind of paper that is made can be used successfully on the offset press, but the better kind is that which is hard and tough, without coating of any kind, and without fuzz. The fuzz that comes off ordinary paper is the bane of the offset lithographer. It gathers on the blanket and is transferred to the plate, and in the course of time—short time—begins to scour the image off, and if this is allowed to continue very long you have to make a new plate—and that takes time and costs money. Of course the fuzz can be wiped off the blanket before much of it gets on the plate, but that calls for the stopping of the press and more time is lost.

When the paper manufacturers understand that offset presses are using a vast amount of paper, and that they demand a clean surface to print successfully on, the dirt and fuzz that is to be found on some paper now will disappear, and with it, most of the trouble of the offset pressman. Some paper manufacturers have already come to this conclusion, and it is safe to say that better and cleaner paper is being offered to the trade now than was ever before to be found in the market.

If the paper manufacturers will take the trouble to see to it that all the paper they make is clean and strong there will be no further trouble about what "offset paper" is. All that is required for offset work is clean and reasonably strong paper. Given that, and the trouble will be greatly lessened. Then the pressman who is not "on to his job" will not be able to lay his lack of ability to the paper, as many a one has in the past.

Not long ago a large paper dealer in this city called up this office, and said that he had sold a large order of bond paper to a certain lithographer who was trying to run it on an offset press, but had given it up because the paper was so hard that it wore the image off the plate with a few hundred impressions, and the pressman said the whole trouble was that the paper was too hard. When his attention was called to the fact that the paper never touched the plate on an offset press he at once hung up the receiver and started on a run for the lithograph shop—and there was no more complaint about paper being too hard from that particular pressman.

Natsopa House

THE new building to be erected at the offices of the National Society of Operative Printers and Assistants is to be called "Natsopa House."

De La Rue v. Waterlow

THE appeal entered in this case against the judgment given by Mr. Justice Rowlatt last December has been withdrawn, the parties having settled the case on terms.

German Printing

As a result of the agitation against the Free Church Touring Guild having its printing done in Germany, the President and Vice-Presidents of this organisation have all resigned their positions.



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ONE SHILLING



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Goudy Oldstyle

Goudy Italic

GOUDY TITLE

Goudy Bold

Kennerley

Kennerley Italic

FORUM

Motto Series

Souvenir Series

Drew Series

Della Robbia Light

Packard Series

Packard Bold

CONDENSED COMSTOCK

Comstock

COPPERPLATE GOTHICS

HEAVY COPPERPLATE

LIGHT COPPERPLATE

HEAVY CONDENSED

LIGHT CONDENSED

HEAVY EXTENDED

LIGHT EXTENDED

COPPERPLATE BOLD

GOTHIC SHADED

ENGRAVERS SHADED

TITLE SHADED LITHO

Antique Shaded

Chelt. Bold Shaded

Chelt. Bd. Italic Shaded

Chelt. Extrab'd Shd.

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See the previous issues of "The Caxton Magazine" for other A.T.F. Faces.

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Typography as applied to Commercial Printing

BY MR. CHAS. T. JACOBI

[THE following is the substance of a lecture by Mr. Jacobi (formerly managing partner of the Chiswick Press) at the Derby Technical College, under the auspices of the Derby Master Printers' Association, on 23rd March last.]

MY endeavour to-night will be to create some interest in the more simple methods of Commercial Printing which are to be obtained with less labour and by the use of comparatively few varieties of type—it is largely a matter of "lay-out" which may be considered the art side of our crafts. I well recollect that in former years it was considered the high-water mark of printing to put into any one piece of work as many different founts of type as possible—many of these founts being extremely bad in design, the individual letters often being so distorted or exaggerated that it was frequently difficult to distinguish one letter from another, and it was only when the complete word was made up of the several separate letters was it possible to decipher it readily. Some few specimens of this character I have collected during the past thirty or forty years, and these I have brought with me as examples to be avoided. But there is yet something more than the choice of lettering to be considered. Too many lines in displaying any job detract from the whole effect, and again a proper regard for spacing out the matter to be printed is an important point if the whole is to be rendered in a tasteful manner. Some of us are inundated with printed literature of all kinds, and in my own case I, regardless of its purport, generally consign to the wastepaper basket badly produced prospectuses, circulars, and such like; but those in better form I read and often keep by me as nice specimens of work. In the case of an appeal for funds you will see how necessary it is to send out a decent circular—a shoddy one is very likely scrapped at once, but a nice one will perhaps open the purse-strings of those desirous of helping a good cause. This surely is good advice, and I cordially recommend it to those responsible for the issue of such appeals.

SIMPLIFIED TYPOGRAPHY.

As many of you may know, my experience has been largely that of a book-printer, and commercial printing has been the smaller proportion of my work. I do, however, appreciate that side of printing, and in my connection with several advisory councils or committees of printing schools maintained by the London County Council I have always advocated the more simplified form of typography, which has been practised with great success in those different schools during recent years. This may be confirmed by a reference to the annual specimen books of students' work, where will be found a very great difference in the present methods of display as compared with that taught and carried out in former times.

I mention this because it demonstrates my theory that there is some analogy between book and commercial printing—the same traditions or rules apply equally to both classes of work, especially if we take title pages and other preliminary matter in any volume, all of which need tasteful discrimination in displaying—just as much as is necessary for the work I am dealing with this evening.

In order to make my meaning more clear I have also brought with me a large volume of examples of

both book and jobbing work. For the design of these specimens I have practically been responsible, and I desire you to note, after my address is finished, that the results have been mostly obtained by the limited use of a few sizes, and mostly in the same series of faces, which consist largely of the Caslon "old face" and revived "old style" founts. Again you will notice that I generally favour the square method of setting rather than that of so many separate short and long lines in laying-out the design. As a rule this method of panel display is less distracting for reading purposes. But I warn you, however, that there are exceptions to all rules, as you will observe for yourselves when you inspect this volume. I hold no brief for what is termed "cubist art," but I do contend that the square method of design is often more successful in its treatment when applied to typographical matters, but of course, within reasonable limits.

THE DISUSE OF RULE-WORK.

Again it was the fashion a generation or so ago to use much rule work in connection with jobbing, but I am glad to observe in a general way that that fashion has practically died out. It was supposed to give what was assumed to be a decorative effect or finish to plain typography, which was an absurd theory. Apart from this fallacy it added very considerably to the cost of production, because of the amount of labour involved in this exaggerated method of display and inartistically it was termed "artistic printing," which we may dismiss as a mere paradox.

CALLIGRAPHY AND ILLUMINATION.

I am pleased to observe from the time-table that the Arts and Crafts classes provided by the Technical College cover not only typography but also the kindred crafts and all that goes to the making of books. I am particularly interested in calligraphy and illumination which is now such a feature in the various schools in London. In fact, these two subjects have been developed to such an extent that there are many artists now practising these combined arts and crafts. This work formed an important section in the recent Exhibition at the Royal Academy of Arts at Burlington House, which quite lately closed down. That exhibition also included many designs for book illustrations, both in line and in wash, besides many examples of finely printed volumes, some of which were of a decorative character, whilst others with no claims to decoration were extremely good examples of design, as regards choice of type, margins, and careful presswork.

WORDS TO APPRENTICES.

A few words, specially to the younger students, will perhaps not be out of place. I would remind you of what facilities you have as compared with those offered in my early days, which were practically nil. London took the lead in affording this opportunity some forty years ago, which was after I had served my own apprenticeship. We have now what is considered the finest school in the kingdom, that is, the London School of Printing under the auspices of the London County Council, which authority also maintains the Central School of Arts and Crafts in Southampton Row, and the Camberwell School of Arts and Crafts. These two schools both practise the more simplified methods of typography which I am advocating this evening. The work of the new school which takes the place of that formerly at the

St. Bride Foundation, however, covers a greater range of subjects under the able guidance of its principal, Mr. J. R. Riddell, who, I believe, addressed you some time ago on "The need of Technical Training and Pride in Craftsmanship," a subject on which he is such an authority.

I want you to understand that any training acquired at these classes is usually supplementary to that of your own workshop, because printing, like many other crafts, has now become so specialised, and the work so sub-divided, that it is difficult for anyone to gain an all-round knowledge of their own particular craft unless steps are taken to add to the "common round, the daily task," some further acquaintance with the work of their own department. But this is not all, for they will also be taught something of the component parts of the many materials handled in the course of their studies, or in the daily routine of their own works.

If we are to preserve and retain our position in the arts and crafts as against other nations, it is needful for you to avail yourselves of all possible facilities for acquiring the training offered by your local authority in the way of art, and technical classes, whereby your practice and knowledge may be expanded. It means, I am aware, a certain amount of sacrifice on your part in order to gain this additional experience, but you will be amply repaid in the future—not only is your welfare dependent upon it, but also that of your country if we are to maintain our position in the world. Remember what other nations are doing in this direction. Particularly would I impress upon you the importance attached by Germany to the proper advancement of technical education in all directions.

GERMAN PRINTING.

Prior to the Great War I had occasion to visit some of the International Exhibitions on the Continent, and I was particularly struck with the examples of German printing, and about that period the London County Council issued an elaborate Report on an official visit paid not only to Germany but also to France. In that report, made by Mr. J. C. Smail, much useful information was given which bears out my own impressions as to the importance attached to technical education outside our own country. This is now being remedied here, I am pleased to say, and the future is largely in your own hands, if you will avail yourselves of the facilities offered.

I do urge you all to take advantage of the means placed at your disposal for supplementing your experience. The very fact that the students voluntarily attend these classes is evidence of an earnest desire to progress in their calling, and although it may not fall to the lot of all to attain some position in the business of life, the knowledge so gained will not be wasted, but will add to their value even as ordinary workmen, for it will be an advantage secured if each one is rendered a more competent worker, and can retain his situation in the rank and file of the army of workers in the field of printing. At the present time the question of the unemployed is a grave and vital one, and one solution I suggest for the evil is for all to make themselves efficient, and thus remove the possible reproach of being "unemployable." Bad times are bound to occur at certain periods, and it is unfortunately the less efficient workman who has to suffer, whereas the more competent one may probably retain his situation. Usually it is a case of the "survival of the fittest" when an employer has to consider the matter of reducing his establishment in slack times.

ROOM AT THE TOP.

It is recognised that printing is a growing industry, and as a result more positions are created for the capable. The student who is really in earnest and desirous of getting on in his craft now has many opportunities which I have already said did not exist formerly. In order to qualify himself for some position it is, in the first place, most important that his educational qualifications should be such as to fit him for the trade, and this should be a matter for the employer before considering any candidate for apprenticeship. This granted, and if the student is fairly intelligent, there is no reason whatever, if he has a natural ambition to rise, why he should not stand an excellent chance of obtaining some post of responsibility, if he will only put his heart into the real study of his craft. I repeat, anyone with ability and an ambition to get on is almost bound to succeed in the long run. Although there are many worthy and capable men engaged in the trade, some are content to remain as they are, and not desirous of accepting responsibility. This leaves the field more open to those aspiring to higher positions.

READ THE TRADE JOURNALS.

Beyond the workshop experience and class-room study there is much more to be learned. One way of doing this is to keep pace with the technical literature of the trade, and I particularly urge this because it broadens our views. Otherwise our ideas and notions are apt to become cramped or confined to the limits in which we move. To keep up to date with improvements in machinery and materials we must go to our trade journals. Besides this, we can often gather through these organs what our friends and competitors at home and abroad are doing. Therefore, my young friends, be doing that which will tend to help you in the future. Your own office or department may not be one where a varied experience is to be gained, so you must seize all possible chance of forging ahead—not in a spirit of antagonism, but in friendly rivalry with your fellows. A man who gets on by fair means and sheer hard work will find himself, when put over others, treated with all due respect. If not himself born to command, the honest and right-minded workman will always give loyal support to those placed in authority over him.

There are many other things necessary for the student to cultivate, and I think such things may be expressed as being virtues. Without these attributes it is hopeless to expect any man to make a good foreman or overseer. I am sure you will agree with me, and I know that you will pardon me if I touch a tender spot when I allude to some of the failings of young people. These are a want of punctuality, cleanliness or tidiness, strict attention to details, and sometimes a proper respect for your elders and superiors. I am quite sure that most of these virtues do exist in the majority, but that they are occasionally latent will not be denied, or, perhaps, only require stimulating to bring out the best side of one's nature. It is a pleasure to watch how some lads who have exhibited some of these defects in their younger days have discarded them as they became older and wiser.

OLD FORMS OF LETTERING.

The aim in printing should be that he "who runs may read," and it is generally admitted that some of the older forms of lettering are much more legible than those that were prevalent some thirty or forty years ago. I feel sure that our American friends will pardon me if I say that many of the bad designs current in England at that period had their origin in that country, but I am pleased to say that our

cousins across the water have realised that fact and we are now indebted to them for some very good series of faces—especially those adapted for book-work. Many of these designs are based on those of the old masters of printing, which confirm the opinion I have already expressed on many occasions, that some of the best forms of the alphabet were those used in olden times. Mechanical improvements in type-founding have allowed of the better casting and more perfect alignment of new designs, so from that point of view we have a great advantage over the productions of the old founts of type as regards finish. At the present time there are several good forms of book founts to be had which can be adapted for more commercial work, and although my own work has been confined to a limited selection, I do not wish to be considered unmindful of the claims of some very good designs to be obtained by anyone desirous of acquiring new faces. For instance, there are, to mention a few only, the Imprint, Cloister, Kennerly, Plantin, Baskerville, Garamond, etc., all of which have their different merits.

MACHINE COMPOSITION.

Some of these series are also offered by both the Linotype and Monotype methods of machine composition. The latter company has lately issued the whole series of the original Caslon "old faced" founts, which have been admirably reproduced.

In choosing any new founts from the many to be obtained it is best to limit the selection to those particular designs that do not clash with each other, and it is also advisable to secure the whole range of sizes of each kind, rather than a few each of several varieties—it saves much confusion and perhaps needless mixture of faces, which is considered so inappropriate by those who appreciate good printing.

To give an instance of the older forms of capital letters, what could be better than the inscriptions on the Trajan column in Rome, which was cut as far back as the early days of the Christian era. Here we have an ideal form of capital letter, which is admirably adapted for titling purposes.

Again, if we take the lower case roman characters employed by Nicolas Jensen at Venice about 1470. It was this form of letter that inspired William Morris in designing his Golden type for the Kelmscott Press, and was also adopted by the Doves Press which followed, both at the end of the last century—only a generation ago!

UPDIKE'S GREAT BOOK.

In the study of type forms I cordially recommend Mr. D. B. Updike's two volumes recently published, entitled "Printing Types," which is a study of their history, forms and use. This work is most copiously illustrated with reproductions of the various types in use from the fifteenth century, and also includes many modern examples of new series, based on those of the old masters of printing, some of which I have already mentioned. Much space has been devoted by Mr. Updike to the historical side of printing, and the industrial conditions and customs prevailing in the past are also interesting features of the work. I know of no other work that includes such a mass of useful information relating to printers and printing, and it may be esteemed after diligent reading a most useful and handy book for future reference.

GOOD FOUNTS.

You must pardon me if I wander somewhat from any chronological sequence in my address, for it is difficult to keep to any definite period in my desire to show you some good examples of founts. You

are probably aware that prior to William Caslon cutting his series of "old face" types that English printers generally obtained their founts from the Low Countries, and the celebrated so-called Fell types still in use at the Oxford University Press for special works were collected by Dr. Fell, the Lord Bishop of Oxford, during the seventeenth century, mostly from those countries. This is confirmed by a reference to the old specimen books of J. Enschedé & Sons, of Haarlem, a firm established in the eighteenth century, and who acquired the punches and matrices of some of the earlier typefounders of that country. The Fell types are certainly unique, and it is interesting to note that Caslon's types very largely superseded those of Dutch origin, and also stimulated the work of other English founders. Caslon's types were much in demand during the latter part of the eighteenth century, when for some inexplicable reason they went out of fashion. It was not until 1844 that they were revived by the late Charles Whittingham, the second one of that name, and to whom I was apprenticed. Since that date they have gradually come into more general use, and to my thinking are still well adapted for works of an antiquarian character. So much are they appreciated that they have been reproduced, as I have already mentioned, with great success by the Lanston Monotype Corporation. The capitals, especially in the larger sizes, lend themselves very readily for display work of a commercial character.

I must now refer to the matter of good and tasteful printing when appealing to the public for subscriptions, whether for charitable purposes, or for some business object. Here is an example of a cover or title page which at first glance will appear out of the ordinary run of such things, and I am sure did attract attention at the time of its issue. The type used is of good form, and the design equally good.

TITLE PAGES.

The next examples I venture to show you are a batch of title pages, which you may assume have some analogy with that of commercial work, because they need displaying in a similar manner. Some of these are plain but yet simple type pages, and others are drawn with pen and ink and then reproduced by the photo-zinc process. You will observe that each one is confined to one character of lettering, which as a general rule should be followed in any separate piece of work—at least that is my personal idea, and one that I have endeavoured to act on so far with some few exceptions. The first two of these slides now shown are set in the square fashion, and practically all in the same class of type. I think I may venture to claim some responsibility for adopting this square method of design. These two titles were the results of several experiments I made for the late William Morris as far back as 1890, now 33 years ago. Prior to that date, and subsequently, too, if not arranged in the square method, I favoured the inverted cone way of setting the principal parts of a title page.

MARGINS.

Margin is another subject I wish to draw your attention to, and this applies not only to book work but also to pamphlets and similar things in book form. If the print is centred on the paper, which is the custom of some printers not knowing better, it curiously creates the illusion that the print has the bigger margin at the head instead of the tail, and that the fore-edge or outer edges are less than those of the inner or back margins. To counteract that effect one must regulate these so as to have more at the tail than at the head, and much more on the fore-edge than on the inner or back. Otherwise in the latter case

you would have a double back margin when you look at the open pages of anything printed in book fashion. Jobs of a single page, or even cards, are best centred with perhaps a little more margin at the tail than at the top. The two slides now shown will explain this theory—the second one is some authority for these suggestions of correct margins and is a reproduction of an old picture by Fra Angelico, an Italian painter of the fourteenth and fifteenth centuries, which was just before printing was invented. It shows a monk exhibiting a manuscript book with the proportionate margins such as I am now advocating.

The printer is sometimes confronted with the difficulty in designing a printed page on a large scale, but which is to be set in a smallish type, for either a quarto or folio page. A long line is tiring to the eye, and in continuous reading one fails to pick up easily the next line, and especially so if the type is small and the matter set solid, that is, not leaded. The remedy is to lead or space out the lines because the extra white is helpful in taking up the continuity in reading. Better still is to set the matter in two vertical columns as here demonstrated. This plan is certainly more restful in reading and less conducive to eye-strain.

SUPERFLUOUS DECORATION.

Decoration I have referred to already and much of that used formerly for commercial work was superfluous and in many instances particularly inappropriate. To give an instance in bookwork, and this applies to commercial work as well, permit me to refer again to the work of the Kelmscott and Doves Presses, both of which private presses (now closed down) turned out some of the most sumptuous books in recent times. That of the Kelmscott Press was essentially that of a most decorative character, and no one will deny that the decoration was in harmony and in good taste. That of the Doves Press was devoid of decoration—simply pure or plain typography. Both may be esteemed as good examples of their respective classes.

To illustrate these points I will show you just two simple examples. The first is a printer's stock border with a suitable fount of capitals which harmonises exactly with the border in all respects. Notice how admirably these capitals fit in with artist's designs—they both have the same characteristic of line—one is not overpowered by the other, but each possesses the same strength of line as if the whole had been drawn by the same hand. This is where a printer is sometimes at fault in not adapting his type to the stock design. For instance, if the design was Gothic, the best kind of type would be a black letter. The next few slides will help one to realise this point, and it will be useful to bear in mind when blocks are supplied for commercial work of any kind. If a line block is supplied by the customer select a fount of suitable type according to the line value of the artist's work, and lead or set solid the matter according to the open or closeness of his design. I give two slides to illustrate this point.

Whilst on the subject of decoration you have no doubt noted the great improvement in poster work of late. I was much struck some 20 odd years ago in London by a very large hoarding being well covered, first with a white background and the various posters each arranged with a surrounding margin and not huddled together as is usual. One of these posters I noticed particularly because it was an early example of a decorative character—the whole printed in red and black and enclosed in a

frame or border. I show a section of this which is one that was issued by the old School Board for London, and which was subsequently absorbed by the Education Department of the present London County Council. This authority is doing most excellent work, especially in the matter of commercial and technical subjects, to which I have previously referred.

CALENDERED AND COATED SURFACES OF PAPER.

A few words as to paper or cards will not be out of place here. Personally I dislike either material with an artificial surface. Undue pressing, rolling, or calendering will take all the life out of these materials, and I much prefer the natural texture. Unfortunately a high surface is necessary for the proper printing of halftone reproductions, in order to impart greater definition to the subject and to give brilliancy. This, as you know, is to be obtained by the use of coated paper or cards, and then I advise a dull or mat finish rather than a bright or polished one, which gives a glaring effect, and makes it difficult to read when the printing is held at a certain angle. This causes a certain amount of eye-strain, as may be experienced when reading any work printed entirely on this kind of paper.

If you compare any two pieces of work printed in plain type, *with* or *without* line blocks, on the two different kinds of paper, rough and smooth, you will observe how much better the printed matter (especially if the type is of some old style character) will stand out on that paper with a normal surface not crushed out, because the natural texture adds what may be considered a relief to the printed matter.

There is another point I wish to emphasise in regard to paper, and that is, I think a cream shade is preferable to a dead white, or that of a deep tone. White is usually too dazzling and a deep tone looks less comfortable in reading. This expression of opinion applies rather to books or pamphlets, but in smaller work of a commercial kind, such as circulars or cards, one need not be so limited as regards colour or shade.

THE CHOICE OF APPRENTICES.

There are many outsiders who consider printing a very simple craft, fairly easy to acquire, and I well recollect reading a long time ago that a former resident visited his old village, and meeting a native asked what had become of the Widow Smith's two boys—for, as he remarked, they had always appeared to be such bright lads. The present inhabitant replied (with a sigh) that they had unfortunately both turned out bad: John had been sent to a reformatory, and Bill was learning the printing trade. This may or may not be a true story, but it does represent some views prevalent years ago that the printing trade was good or bad enough for anyone. Although there is yet room for improvement in the selection of suitable candidates for apprenticeship I think my audience will agree with me that the present conditions of our craft do more than ever demand a very careful and critical discrimination in the selection of our future apprentices, if they are to turn out capable and competent workmen—a credit to themselves and also to their employers.

In bringing my address to a close I will give you one more slide, which shows the want of appreciation by some of the "art and mystery of printing." The picture needs no explanation from myself, but speaks for itself. I would, however, remind those unappreciative individuals of the old Latin proverb (usually abbreviated "verb. sap.") which in our own language is literally "a word is enough for a wise man."

Paper Misused and Abused

BY WILLIAM VARNEY

MODERN methods for making up sheets of facsimile labels, cartons, &c., and high-speed machines for rapid output of same, are rendered nugatory when the paper stock selected for the work in hand is not in good, mature condition. The ingenious photo-litho. methods employed, which give mathematical precision when absolute register is required, or the skilful patching up of the experienced transferrer, these means fail to give faithful results, when stretching or shrinking of the paper or boards occurs. It is not an uncommon occurrence in the machine room of a litho. department to see anxiety and concern on the faces of machine minder and overseer, caused by the paper stretching or shrinking, with the attendant bad register. What endless trouble is caused by these defects is well known in most lithographic printing rooms. When much labour and time has been occupied in the polishing and transferring rooms, to say little of the time spent by the machine minder, it is a serious matter that all this effort is made useless by a misfit owing to the paper stretching. When such bad results have been achieved blame is apportioned to one or another. Sometimes the machine minder is charged with not covering his work up or not setting his machine right, or using too much water for damping purposes; or perhaps the transferrer is blamed for keeping his sheet exposed too long whilst patching up on paper or using the pressure wrongly when running the transfer down. The foreman may blame the buyer for purchasing inferior paper, or the buyer or others may say that all the fault lays with the paper manufacturer, who does not or will not try to understand the difficulties of the printer, which arise when his products are being printed upon. The fault may sometimes be found among the causes already indicated. It would be futile to argue that none of these faults operate to bring about bad misfitting of accurate register work; any error in usage of paper will tend towards bringing about faulty register, but such errors are not the only, nor yet the chief errors which occur to spoil or deteriorate the good results required. To obtain good printing, accurate in all details, it is necessary to obtain good paper. It is vitally necessary that good paper shall be kept good and be correctly handled, right from the moment it is finished at the dry end of the paper-making machine, until the printed article is finished and despatched to the customer. To understand how to use paper in a correct and technical manner, it is of great importance that the users should know more than a little about the structure and composition of the material which is being handled and worked upon. Paper has been made from fibrous substances of vegetable origin for a long period. The papyrus of the ancients, and especially of the Egyptians, was prepared from the inner bark of a large species of sedge belonging to the *Genus Cyperus*. This bark is composed of thin plates, and these unrolled and placed together formed a sheet. The Japanese probably commenced paper making in the seventh century. The first paper mill in this country is said to have been erected during the reign of Queen Elizabeth. The fibrous substances used in paper making are numerous, but the chief substances used are linen rags, esparto grass, wood, jute, hemp, manilla and straw. The base of all paper is a substance called cellulose, which has a formula ($C_6H_{10}O_5$). Cotton contains more than 90 per cent. of cellulose, linen contains more than 80 per cent., but the percentage

in esparto grass is less than 50 per cent. The fibres in which cellulose is found vary in length, shape and strength, and upon these varying physical qualities the character of the resultant papers depend. Linen is used in making strong, high-class writing papers. Cotton rags are used to make durable and high-class printing papers. Esparto grass is much used for making good printing papers. Wood pulp is made from soft wood such as the larch and is used as mechanical wood pulp or chemical wood pulp. The latter is used in making papers most suitable in the machine room, and is prepared by digesting the pulp with a suitable chemical, chiefly bisulphite of lime, and commonly called a sulphite; or sulphate of soda may be used, or caustic soda; the pulps are called respectively, sulphite, sulphate or soda pulps. Great care and very much skill and mechanical ingenuity are exercised to make a pulp which will admit a good paper to be made upon the paper-making machine. Sorting, cleaning, tearing, digesting and bleaching are all faithfully performed ere the materials reach the Hollander or beating engine. In this machine important processes take place. The knives upon the roll and bedplate are numerous and capable of fine adjustment, and can be regulated to suit the different fibres for the kind of paper required. Prolonged beating hydrates the pulp and gives strength to the paper. Various chemicals are added to the pulp in the beating machine. Some are for loading and others are for sizing, to remove absorbent qualities; other chemicals are added to give colour to the paper. The chief loading substances are blanc fixe or permanent white; pearl hardening, consisting of sulphate of lime and chalk; china clay, a hydrated silicate of aluminium. Starch is used as a loading, and it increases the toughness of the finished paper. The sizing substances used are resin size, starch, gelatine and glue. Paper sized in the beating engine is called E.S. or engine-sized; paper sized by dipping it in a tub of gelatinous solution is called T.S., or tub-sized. Papers with a small amount of size are called soft-sized, and well-sized paper are called hard sized. When the beaten pulp leaves the beating engine, various devices are used to "trap" and separate all gritty and foreign substances from the pulp. After passing the sand traps and strainers, the pulp is carried by gravity to the stuff chests and kept well stirred, and from thence is carried to the feed or service box which is kept full to overflowing. On arriving at the wet end of the paper-making machine, the pulp is very "aqueous," the water being about 98 per cent. of the mass. Descriptions of the paper-making machine have often been given, and it is not necessary to describe it here. It is, however, important to notice that at the first end of the machine the hydrated pulp is very wet, but at the other end, the dry end, the finished web of paper has just passed over heated cylinders and has emerged quite dry. Observation, at this point of manufacture, reveals the fact that the paper, as it is rolled around the reel, is quite flat, and it is also quite dry. Let us consider for the moment, the physical condition of the paper at this stage. It is chiefly composed of a slightly felted thin web of fibrous material with a small amount of other matter closely compounded in its substance. Its superficial area compared with its thickness, is very great, and in this comparison lies very largely the secret of the innate troubles which crop up so often. Having so great a difference between its surface and its depth, the fibrous sheet

is very susceptible to atmospheric changes, both of humidity and temperature. Originally, the cellulose matter contained a considerable amount of moisture and the fibres were well hydrated in the Hollander, but on passing over the drying cylinders of the paper-making machine, the major portion of the moisture was driven out, leaving the paper, as it were, in a thirsty condition. When paper in this state is moved into, or comes into contact with, an atmosphere containing more moisture than there is present in its bulk, then the paper begins to absorb some of the moisture from the damper atmosphere. As the fibres absorb the moisture from the air, they become longer and a very perceptible stretch in either the width or length of the sheets of paper takes place. When the finished paper has been removed from the reel at the dry end of the machine and cut up into sheets by the rotary cutter, it may receive a final trimming on a guillotine, and is then ready to be packed in reams or half-reams and despatched to the printing works. The methods adopted in the packing department have much to do with the troubles which beset the printer and spoil his temper and his work. Large piles of paper are loaded upon lorries, each ream of paper tied up with thick string or rope, and the soft, flexible material within the coarse wrappers is pressed down or up between the spaces caused by the thick tying materials and thereby losing for ever the flat surface we noticed so particularly when it left the dry end of the paper-making machine. These spaces caused by the thick string or rope are often made even larger by the tied up paper being packed between laths of wood, and this method allows the paper to sag still further and aggravates the evil already noted. This unsatisfactory method of packing and despatching paper to the printers should be abandoned and more careful and suitable methods should be adopted. When it is necessary to tie paper up, flat tape-like materials should be used, which would lie close to the wrapper and provide practically no room for the paper to sag. A much better method to adopt would be to pack the paper without strings or tapes in boxes just deep enough to hold exactly one or more reams. To facilitate easy handling of the paper, the boxes should be made with each side collapsible or hinged, so that when the lid was taken off, the four sides would be readily dropped flat, thus leaving the paper exposed for removal and in a good level condition. Such boxes should be well covered with a damp-resisting coat, both outside and inside, to protect the paper from moisture during transit. When paper is delivered tied up with strings or ropes, it should immediately be untied, taken out of the wrappers, and stored in a suitable storeroom, which has a temperature and humidity similar to that of the machine room. It is most important to maintain a temperature as equal as possible where paper is stored or used. Intermittent spells of heat and cold have a detrimental effect, the fibres lengthening or shortening as the atmosphere varies in temperature and humidity. The edges of the paper should not be unduly exposed to draughts, particularly when the outer atmosphere is charged with moisture, such draughts have a deleterious effect upon the sensitive material of which the paper is manufactured. The whole bulk of the paper is ready at all times to absorb or give off moisture, according to the state of the atmosphere in which it is placed. For the major portion of the time it is in the factory, only the edges of the paper are exposed to the conflicting variations of the atmosphere, and as the air gets hotter and drier or colder and damper, so do the edges receive moisture and lengthen or become drier and thus get shorter. While this lengthening or shortening pro-

cess is taking place the central area of the paper is not exposed to the changes, whilst standing in stacks and it maintains a fairly unaltered condition. In order to give the whole area of the paper a consistent and equal amount of maturing before it is sent to the printing machine, it should be well exposed to an atmosphere identical to that of the machine room. If this is carefully done the danger of stretching or shrinking will be greatly minimised. To achieve this object, the paper should be suspended at two corners and be allowed to remain so for a considerable time. Ball clips are available for this purpose, and can be fixed near the ceiling, and the paper is hung up out of the way, leaving the ground space for other uses. When the paper is suspended in small lots, at two corners, it is obvious that its entire area is exposed freely to the air, and it will eventually contain no more nor less moisture than the air does. If there is a known direction in which the air moves in the room, the clips should be so put up as to allow the current of air to pass between the suspended sheets of paper, which will then gain full advantage of the air's maturing property. Where clips are not available and the beams will permit of rows of nails being driven in, this may be done. Small holes punched in the extreme corner of the sheets of paper and thin hooks passed through small lots and passed over the nails by means of a long hooked stick, will provide a fairly satisfactory means of maturing paper. The trimming of paper should always be carefully done. Concave or convex edges do not permit good register on the machine, but often cause creasing and bad register. The amount of pressure and also the quantity of water used to damp the printing forme, have a direct bearing upon the register of the work in hand, and it is safe to imply that the minimum of both pressure and water will give the best results. Paper should not be stacked close to the floor. Dust, grit and dampness thereon will lodge in the edges of the paper, if it is not kept a safe distance up. These, of course, do not add to the good qualities of the paper, but detract therefrom. Platforms should always be available, and be so constructed as to keep the lower part of the stack about one foot above the floor. If such platforms were made with a roll of some suitable material just under each of the four edges, the material could be unrolled upwards and buttoned or clipped at the edges and provide a protection to the edges of the paper against variation of humidity and also keep out dust and gritty substances. It may often be observed that paper when stacked will not lie flat, but will become high at the edges, or sometimes high in the centre. To overcome this effect, printers use wooden trays or thick strawboards to try and keep the paper flat. These means only partly succeed. Strong metal plates are much better, for this purpose. When paper is kept tidy, only the very edges are exposed to atmospheric action, but if it is not kept tidy, more of some sheets get exposed to the air, and those exposed edges can easily become distorted. Note also that in this matter it is not always the same edges that get exposed; sometimes it is the gripper edge, sometimes one or other of the lay or back edges, and when this is the case, variation of register may be expected owing to the fact that the exposed edges of the paper vary in length as compared with the larger area of the paper; this condition will have a direct bearing upon the contortion of the surface as it passes between the cylinder and printing surface. Untidy edges are also very easily damaged by contact, and it follows that if the gripper or lay edge receives damage, then the register will be upset. Paper sometimes creases the first time through the machine. When this occurs it is often

spread out in small lots in trays. This practice is very unscientific, and a careful consideration of the results achieved should cause the abandonment of so harmful an expedient. As we have already explained, to mature the paper over the whole of its area, it should be freely exposed all over. When the sheets of paper are spread out in small lots in trays a variety of results are obtained. Note how the paper is spread out. A number of sheets are put on a tray and probably fanned out. What is going to happen? The top sheet is fully exposed to the maturing action of the atmosphere, and will most likely expand quite evenly. As we consider the other sheets lying below the top one, we shall notice that the further down the small pile we go, we find that the weight of overlying paper increases, shutting off in increasing proportion the access of air to the sheets. Thus we find that we have a small pile of sheets which vary considerably in maturity, and this variation will have a marked destructive effect upon register later on. To make matters worse, when the paper was fanned out, some edges were exposed to the air and some edges were excluded from its influence, and here we have a further source of trouble, because some edges of the paper have expanded and some edges have not altered in length at all. This expedient for maturing should be avoided, and when maturing is required, the paper should be suspended and exposed all over its entire surface to the air. Sometimes paper is stretched by running it through the machine under a light pressure without printing. Some supervisors direct the minder to use no damping water, others direct the minder to use the dampers and thus allow

the paper to absorb moisture and so stretch before printing. It certainly happens that during the first printing the paper takes up moisture from the damp forme, and stretches, therefore when running paper through previous to printing, a damp stone or plate should be used to give the paper opportunity to stretch before printing actually is done upon it. In some machine rooms, the pipes containing heat for giving the usual temperature during cold weather, are placed near the floor. Paper should not be stacked near the sources of heat or the side that is nearest to the heat will lose some of its moisture and become considerably shorter than the side furthest away from the heat. Should the paper then be taken to the printing machine, a stretch on the dried side of the paper would be inevitable. Paper should not be stacked near a door which opens to the outer atmosphere, otherwise the edges opposite to the door will expand when exposed to cold and damp draughts, especially in wet weather. When the outer air is surcharged with moisture all windows should be kept closed to exclude as much of the dampness as possible. All persons engaged in handling paper to be printed upon should be instructed in correct methods of usage. Rough handling and the consequent damage to the edges of the paper will cause much trouble and bad register; all persons who move the paper about should be taught to move it with great carefulness. To sum up our remarks to all who make, or use, or store paper keep it flat, store it in an equable temperature, mature it all over, handle it carefully and keep it clean.

How to Make a Perfect Electrotpe Plate

THE Official Circular of the Printers' Managers' and Overseers' Association contains some notes of a very practical and demonstrative paper on this subject given in Edinburgh by Mr. Robert Wood, of Messrs. Thomas Nelson & Sons. Mr. Wood had been in charge of some of the largest foundries in London, and at present is engaged in one of the most up-to-date establishments in the United Kingdom. For some time he also acted as Lecturer at the Heriot-Watt College; thus, with such an exponent, the likelihood of having something tangible presented was by no manner of means falsified.

In proceeding to place before the meeting his views regarding the best manner of producing a perfect plate, the lecturer requested to be allowed, even though the most of those present might be conversant with the essential details, to make a dissertation on the elementary principles as well as the various processes necessary before an electro-plate was fashioned. This he did by a series of skilfully made diagrams, as well as by proofs of type pages as they were received from the case room. The diagrams, in conjunction with the explanations accompanying them, were exceedingly helpful in explaining exactly what was meant to be conveyed, while the various proofs, taken previous and subsequent to the forme having been carefully planed, graphically described the difficulties which had to be overcome before it was possible to have a mould taken.

The first proof shown had been inked over by a hard roller, and it was somewhat amazing to find the variation in height displayed; the second inked over with a soft roller somewhat diminished this irregularity, but still left a great deal to be desired.

Various means had been devised to overcome this irregularity in height, but up till the present with little or no success, therefore, it had to be left to the finisher when the plate was made, to beat up the low letters from the back of the plate, before sending forward to the machine room.

The lecturer then proceeded to explain the various processes required before the mould could be inserted in the electric bath in order to receive the copper deposit which formed the essence of the plate, the subsequent tinning, and finally, the backing up by metal to the requisite thickness required. Specimen plates were shown before and after treatment by the finisher, and great interest was displayed at the marvellous difference occurring between the two. Certain of the specimen plates shown had been backed up by using the ordinary casting-box, and pouring in metal from the top, while others handed round had had the metal forced up from the bottom, and fed from a hopper affixed to the side of the casting box. In the first-mentioned method, difficulty frequently arose through air causing blow holes, which in many cases had a tendency to allow letters to sink at that point when printing, while under the second method the results showed an exceptionally even and level impression before any actual planing had been done. The first proofs taken from the latter plates were excellent, and in the opinion of the lecturer it was along some such lines that future reproduction must proceed, if the making-ready time at the machine was to be reduced, and thus combat the speedy approach which the offset method was offering to ordinary letterpress printing.

The Ways of American Salesmen

HAD King Solomon lived in more modern times he might easily have added a fifth thing to his recital of "those of which he knew not"—the way of a salesman with a buyer. If the average salesman is to be taken as the authority, the mystery of the topic mentioned is greater than any of the four which the ancient king enumerated. Although a less biased judge might not agree, the fact remains that the way of many salesmen with buyers, if not mysterious, is interesting.

One of the best-known salesmen in the country is fond of telling how, in his "salad" days, he opened an important account by everlastingly sticking to it. Every day for months this man used to call on a certain buyer between 4.30 and 5 o'clock in the afternoon. Every day he made the same little speech: "I'm going over to the factory now. Isn't there something I can tell the folks you want?" The buyer was as familiar with the lines as the salesman himself, so no selling talk was needed.

Every day the answer was the same, and the salesman went away empty handed. At last, however, the buyer gave him a small order. The salesman was so surprised he could scarcely speak, but he proudly delivered the order to the factory. It proved to be the opening of an account which now runs into thousands of dollars annually. The incident happened a long time ago, yet the salesman avers to this day that the account would never have been opened if he had not been "on the job" every day.

"The buyer knew everything about our goods except the way the public would buy them," he remarked recently. "If I hadn't got that sample order for the first lot he never would have found that out. If I hadn't been there every day I would not have got the order for the first consignment. To this day I don't know how I happened to get it. I like to think, though, that it came as a reward of merit for being on the job so consistently."

Several years ago a young salesman representing a prominent jobbing house called regularly every week on the buyer for one of the Fifth Avenue stores. Week after week he was turned down by the buyer, but he never failed to "come up smiling." Week after week he made a smiling exit after saying, "Sorry, Mr. ——. Something next week, perhaps." According to the buyer, that little drama was enacted weekly for a full year without the salesman ever selling a dollar's worth of goods or without losing his cheery smile. Yet when later the buyer was made the sales manager for a well-known company, one of

the first men taken on the staff was the smiling salesman. "I figured I couldn't go wrong," the ex-buyer said recently, "in hiring a man who could be disappointed for a solid year and keep on smiling."

Directly contrary to the tactics that won out for the smiling salesman are those practised by another salesman in opening a very worth-while account. This man had been calling on the buyer for a certain store for a long time, but with no success. The buyer made frequent appointments with him, but invariably failed to keep them.

At last the salesman decided to risk everything on a final drive. He entered the buyer's office one afternoon without any appointment, and, before the latter could say a word, the salesman started to lay the law down to him. "You're through making a fool out of me," he stormed, and went on to deliver himself of a choice assortment of unusual business diction. Finally, pausing for breath, he pulled some samples out of his pocket and threw them on the buyer's desk. "There are three numbers you ought to have in stock," he asserted loudly. "You've lost a lot of money already by stalling me, so you better get busy and make me out an order."

The buyer, who was a meek kind of person at heart, made out an order and gave it to the salesman, planning to cancel it as soon as he could get a stenographer into his office. The salesman left at once, but either by accident or design left his samples lying on the buyer's desk. The latter found them there, and, his business instinct coming uppermost, looked at them carefully. Having done this he looked at the duplicate of the order he had given and decided to let it stand.

He could not let the matter pass without some kind of comment, however, so a day or two later he dropped into the offices of the salesman's concern and filled the sales manager's ears with a long tale of how he had been treated. The sales manager, who is as canny as they come, decided not to sympathise with him. When the buyer had finished he asked him if he liked the merchandise and if he was satisfied with the price. Receiving affirmative answers, he asked if the buyer wanted to cancel. The latter said that he did not, whereupon the sales manager demanded, "Then what in Sam Hill have you got to kick about?" The buyer's mouth opened with surprise; then, with a sheepish grin on his face, he answered: "Nothing now, but I'll raise—if you don't rush those deliveries."—American Stationer.

Efficiency Machines

MESSRS. TIMSON, BULLOCK & BARBER, LTD., of Finsbury Square, E.C.2, have just published an illustrated booklet in which they call attention to some representative machines which at present are finding ready sales. Machines for dealing with tram, bus and admission tickets, with an output of 50,000 per hour, rotary machines printing in three colours continuously, especially designed to meet the increasing demand for duplicate and triplicate counter sales books, etc., machines dealing with tinfoil, the making of paper caps, lace box bands, dish papers, etc. All these machines are being erected at the Perfecta Works, Kettering. This firm lays itself out to build machinery for the special requirements of the trade.

A Good Story

MR. RENNIE ROGERS, of The Sporting Life, told a good story at the Printers' Medical Aid dinner the other night of what occurred when he was on the staff of The Referee many years ago. That paper had billed in advance that it would publish a full account of a certain regatta. About an hour before going to press no news of the regatta had come to hand. The sports editor waited another half-hour, and, as there was still no copy in for the regatta, he wrote and published this paragraph:—

"It is now 1.30 a.m., and our reporter who was despatched to the regatta has not returned. He is either dead or drunk. We hope the former, but fear the latter."

Managers' and Overseers' Annual Dinner

THE largest and most successful annual gathering of the parent body of the Printers' Managers' and Overseers' Association was held at the King's Hall, Holborn Restaurant, London, on Saturday, April 14. The officials are to be congratulated on a most delightful evening. The presence of ladies was an innovation which greatly added to the social side of the proceedings. The President, Mr. S. M. Bateman, was in the chair, supported by Mrs. and Miss Bateman, Mr. and Mrs. F. W. Bridges, Mr. and Mrs. T. E. Naylor, Mr. and Mrs. A. E. Goodwin, Mr. and Mrs. R. H. Berry, Mr. and Mrs. W. P. Armstrong, Mr. and Mrs. H. Milton, Mr. and Miss H. W. Howes, Mr. T. Nelson (Liverpool), Mr. J. C. Pugh, and Mr. F. H. Bruff, J.P.; others present included Mr. and Mrs. E. W. Whittle, Mr. A. E. Jarvis, Mr. J. A. B. Reed, Mr. and Mrs. E. H. Campling, Mr. and Mrs. A. Barns, Mr. and Mrs. W. H. Gill, Mr. C. Durston, Mr. G. H. T. Freeman, Mr. H. Blackwell, Mr. J. Acton, Mr. R. Condliff, Mr. R. B. Hardie, Mr. F. W. Hume, Mr. E. Hutchins, Mr. W. H. Mann, Mr. A. W. Paul, Mr. R. Simpson, Mr. G. S. Waller, and Mr. A. H. Wilson.

The toast of the evening, "The Association," was entrusted to Mr. F. W. Bridges (proprietor of THE CAXTON MAGAZINE), who, having watched the growth of the society from its inception and sympathetically followed its work, certainly could be depended upon to speak out of knowledge. He scored a point at once by noticing that the toast he was speaking to was "The Association," and went on to give some evidence in support of this rather proud claim. He reminded his audience that their Association was unique in its functions. It was the friend of every branch of the trade, working as it did as a sort of liaison between employer and employee. The success of the printing industry, he went on to show, largely depended upon the managers and overseers, who had it in their power to make this trade the greatest industry in the kingdom. Thousands of men throughout the world looked back with kindly remembrances to the interest taken in them by their overseers. Then, too, they had to win the confidence of the customers of the firms they represented. Business, good or bad, often depended upon the attention which the overseer and manager devoted to the interests of the clients of the firm. The Association had every reason to be proud of the position it held and the work it had done, and the speaker trusted it would go on to greater prosperity and larger usefulness. In submitting the toast, Mr. Bridges paid tribute to the President and Secretary, both of whom laboured with great devotion in the interests of the Association.

The President, in acknowledging the toast, agreed that their position as managers and overseers was unique—the employers looked upon them as a necessary evil, while the employee regarded them as quite unnecessary! He regretted that they were not permitted to take a larger share in the councils of the trade, but certainly they meant to make a valiant attempt to secure such a place for themselves. He himself had been a member of the Association for 29 years out of the 30 of its existence, and a member of its Council for 23 years. During that time he was proud of the work they had done for technical education, especially in securing men of practical experience to superintend the examination of students. They had increased unemployment benefits and death benefits. The Association was always eager and

ready to do its best in helping to settle differences between employers and employees. Mr. Bateman concluded his speech with a felicitous reference to Mr. F. W. Bridges as the Phineas Barnum of the printing world, and incidentally suggesting that the muddle of the British Empire Exhibition at Wembley might have been avoided if the organisers had remembered there was such a man as F. W. Bridges.

Mr. A. E. Goodwin (Secretary of the Master Printers' Federation) proposed "The Printing Trade," and recalled the fact that his first public appearance in connection with the industry was at a meeting of their Association in connection with the costing campaign. Going on to speak of the position held in the trade by managers, he urged that, instead of industry depending on two pedestals—capital and labour—it really rested on a tripod—capital, labour, and management—and the P.M. & O.A. fulfilled the latter part, for the fruits of industry depended largely upon its wise direction and control. Passing on to speak of trade prospects, Mr. Goodwin saw no reason for pessimism. In spite of the threatened introduction of new methods and revolutionary changes, there was no cause for fear. As for their invidious position in not being represented in the councils of the mighty, he suggested it was not in such places, after all, that the greatest things were accomplished. Ideas ruled the world, and those who gave life to ideas would always receive recognition and reward. The idea of scientific costing as applied to printing was the idea of a printer's manager. He was sure the printing industry was emerging from the bad time through which it had been passing, and that a period of good trade was before them all.

Mr. T. E. Naylor, in responding, seemed rather to enjoy what he felt was a new experience in having a representative of the Employers' Federation wishing him good health and long life. There had been times when employers might have wished otherwise. Times were changing, no doubt due to the "Betterment" spirit. It might be taken for granted that both employers and those men and women he represented in the trade union movement were interested in the printing industry to an equal extent. They wanted to get the best possible return for it. It was desirable that capital should have a fair return for management. There should be a fair return also for the men and women who worked in the industry, and this could best be brought about by co-operation. They had just passed through a strenuous week. Indeed, they had had a very strenuous year, but the spirit of the Joint Industrial Council had been such that they had emerged from crisis after crisis better friends with each other than ever. He had every reason to agree with Mr. Goodwin in extolling the costing system. Without it there might have been no wages for the men and women he represented. Going on to speak of the position held by the Printers' Managers' and Overseers' Association, he agreed it was rather unfortunate that no niche could be found for them in official councils. There was no doubt at all that they could perform valuable services, but if they were admitted to the Joint Industrial Council he did not know where they would sit. They could not sit with the employers, nor could they sit with the employees. The only place he could see for them was on the mat. Nevertheless, he believed they could make very useful contributions to the work of the Council, especially in the conciliation depart-

ment. The spirit of co-operation engendered by the Joint Industrial Council was going to keep the trade prosperous. There was a turn in the tide, and there was even a prospect of a boom in the printing trade. If employers would only devote themselves to the scientific management of their businesses, and leave the workers' unions to look after wages, it would be for the good of all concerned. (Laughter.)

Mr. Whittle, in proposing the health of the visitors, enumerated the guests who were present that evening, and paid special tribute to representatives of

other centres who were present, and who were very loyal supporters of the work they did together. Mr. Wilson Howes, in responding, emphasised the importance of the spirit of co-operation which had been urged by previous speakers that evening. Other speakers included Mr. E. A. Berryman, Mr. W. P. Armstrong, Mr. R. H. Berry, and Mr. J. O. Pugh.

A very excellent miscellaneous programme was carried out for the delight of the company, and Mr. Whittle and his colleagues are greatly to be congratulated on a very successful annual gathering.

Advertising by Means of Posters

A RECENT report on advertising in America by Mr. McClure gives a total expenditure for the year 1921 of \$1,320,000,000, which was divided between the various means of advertising as shown in the following table:—

Newspaper	...	...	\$450,000,000
Direct Mailing	...	...	395,000,000
Magazines	...	...	200,000,000
Speciality	...	...	125,000,000
Poster	...	...	100,000,000
Films	...	...	50,000,000

Comparative figures are not available for this country, but there is little doubt that the poster is a grossly neglected medium which is ripe for development. But to achieve success fresh life and new ideas must be put into the vast bulk of the posters which are produced. The style of poster advertising in this country, with some exceptions, has scarcely advanced at all during the last twenty years.

An article on another page of this issue shows what can be done to stimulate interest in poster advertising, and the lithographic industry should consider seriously the possibility of some collective effort on similar lines to that adopted by the United Bill Posters' Association.

The following notes are from our contemporary, *The Lithographers' Journal*:—

Poster or outdoor advertising, which is the most direct, the most commanding device of all advertising mediums, and which by virtue of its focussing position cannot readily be used for fraudulent advertising, should in terms of business efficiency be the leading advertising medium. Instead of occupying the leading position, however, it would rest at the bottom of the ladder were it not for "Film," an innovation of recent date.

Somehow there is something lacking and that something seems to be of such weighty nature that it should become the concern of all persons interested in the production of poster advertising. It may be

lack of properly grasping the essential requisites for outdoor advertising, it may be that the present treatment of poster advertising lacks the conveying effect which an advertiser expects to have. It may be also that poster advertising is the least suitable medium for promoting fraudulent business schemes.

To do full justice to poster advertising lithographically produced, inventive genius and the cultivation of art conception together with a well-trained mechanical shop force whose skill can reproduce designs with all the inspirations they carry, is indispensable.

Many poster houses commit serious offences against the ethics of good and careful poster production. All the way through carefully done plates, using seasoned paper and good ink, is the only thing by which we will boost lithographed posters.

A court of critics, created for the purpose to encourage good poster printing could do a world of good in bringing out the best that is in lithography. Surely, when merit begins to receive official recognition and public attention, the inferior will experience a hard time for its subsistence.

We are told by the government that fraudulent advertising takes from the pockets of credulous people from \$250,000,000 to \$300,000,000 annually. If lithographed posters is a medium which it is not wise to employ for fraudulent advertising, then it possesses a self-advertising value which honest business people will not be slow to appreciate; and they will on the strength of it use this medium as a self-protection, providing lithographed posters answer their purpose in all the other respects.

It is quite clear that what poster advertising really needs is its own recommendation unlocked and fostered by good workmanship and its effective service it gives. To do that is up to an unselfish co-operation between all the factors entering into the production of a poster. Quality must not be overlooked or sacrificed for quantity.

Circulars Printed Abroad

THE Federation of Master Printers has for some time past been considering ways and means to deal with the unfair competition to which its members are exposed by reason of the fact that, owing chiefly to the low exchange rates, orders from advertisers in this country have been placed on the Continent, and that such printed matter, when posted abroad, brought no revenue to the British postal services. It is satisfactory to hear that in one case at least the Federation has been successful in getting the support of public men.

The Free Church Touring Guild has issued many thousands of circulars printed and posted in Germany

with addresses written in a foreign hand. Communications were sent by the Federation to the President of the Guild, Dr. J. Scott Lidgett, and the Vice-presidents, the list of whom includes names which are household words in this country. As a result we now learn that Dr. Scott Lidgett and two of the Vice-presidents (Sir Donald Maclean and Dr. F. B. Meyer) have resigned as a protest against the policy pursued by the Guild in ordering its printing abroad when unemployment in the industry is still serious.

It is certain that the action of these gentlemen will have considerable effect on the future policy of any organisations and firms that have been ordering printing abroad or contemplate doing so.

Printing on Celluloid

CELLULOID is an artificial substance. It is made of cellulose, which is first converted into gun cotton. Camphor is added to give plasticity, colouring matter is then introduced—the mixture is then pressed and moulded by heat into the form desired. The cellulose, in the form of paper, is wound around spindles carrying several hundred yards each. These are unwound and then sprayed with acids which convert the so-called paper into gun cotton. This is washed and then ground into a pulp, bleached, and dried. At this point, crude camphor in exact proportions, and dyes, if any are to be used, are added. This is followed by grinding and pressing in the masticators. The masticators are large, iron cylinders, which are geared so that they turn inward. The pulp is mixed thoroughly, and then the contents of the masticators is dumped. As it issues from the masticators it is in the form of huge inch-thick sheets, which are placed one upon the other, filling a massive steel box. A steam-heated hydraulic press welds these sheets together in a solid mass. This cake of celluloid is cut into sheets on a machine, which is fitted with a ratchet-like device, and which slices off the portions into sizes varying from one thousandth of an inch to a full inch or more.

Celluloid as it is received from the manufacturer comes in practically one standard size, namely 20 by 50, and ranging in thickness from five thousandths to 250 thousandths. For the most part it is released in a highly polished condition. This is true of all but mat cell, which, as the name implies, is uncoated. Each sheet is packed between layers of tissue and seldom it is that more than 250 sheets are packed in one container. This celluloid is unpacked and placed in an air-tight, dust-proof vault for seasoning and drying, until the time it is needed—which is usually about one month later.

The first step toward the printing of celluloid is the coating. The highly polished sheets are drawn from the vault and taken to the dipping room, where they are submerged in a bath of wood alcohol for ten seconds, after which they are hung on racks to dry. The room in which this operation is carried out should be, and usually is, well ventilated. And by that I mean equipped with an electric suction air purifier. This is necessary for manifold reasons, aside from the question of the health of the employees. Direct ventilation, by raising the windows is impossible on account of the dust and soot that is sure to blow in and settle on the drying sheets. Means of changing the air is of first importance because each sheet as it comes from the dipping tank robs the air of oxygen, which if not replaced by fresh air affects the drying of the sheets. Those sheets which were dipped and hung up while the room was in a fresh condition will dry quickly and evenly, while those which follow will dry slowly and unevenly.

This dipping process cuts off the hard polished surface of the cell, and renders it smooth and velvety. Ideal coating is one which is a happy medium between two extremes, namely, coating which has been cut too much and is in consequence powdery, and cell, which has not been cut enough, retaining, as it does, some of its pristine qualities, being hard and semi-polished. It has been contended by some very experienced cell coaters, that the temperature of the contents of the dipping tank has much to do with the quality of coating. One even advised the placing of ice in the tank on hot days, so that the same even degree could be kept at all times.

The art of coating is one that has ever been closely guarded. No one has ever written a book on the subject, and it is safe to say no one ever will. That may be explained in this way: those that know (and they are few) are anything but enthusiastic about giving out the slightest information, and even though they did, the exact results of this and that applied method are never sure.

In summing up my experience as regards coating, I have only this to say: that it is my belief that only by personal experimentation and research a true knowledge of this important step is gained. Each manufacturer of cell makes such an individual product that it is folly to prescribe certain cut and dried rules, and expect them to obtain the same good effect in every instance.

After the sheets have become thoroughly dry they are taken down and cut. Five hundred to six hundred sheets can easily be cut at once. These cut sheets are then placed in slip-sheets. This is done to accelerate the evaporation of any possible moisture. It also tends to flatten those sheets which have a determined habit of rolling up.

After a week in the sheets they are ready for printing, which is done in the usual manner. Celluloid is always slip-sheeted. Any attempt to disregard that rule will only end in disaster. Since celluloid is such a poor conductor, it has the peculiar power of holding a charge. Static electricity in cell is strong enough to cause one's hair to stand on end, if a sheet is raised above the head. Were it not for the slip-sheets the cell would adhere so severely that it would be worthless.

BASES MIXED WITH VARNISH.

No inks with a high oil content are ever used in printing on celluloid. This is because of the intense heat that the sheets are subjected to while undergoing the polishing process. All bases are mixed with a varnish vehicle. To use the ordinary run of inks would ruin the job at the very outset. Since heat has a tendency to darken most all colours, this is especially true of the reds, blues and yellows, colours are run a trifle lighter than the shade desired in the finished product. An allowance is always made for the change which occurs during the process I am about to describe.

After the sheets have been printed and have become thoroughly dry, which by the way is exceedingly more protracted, owing to the inability of celluloid to absorb as well as paper, they are taken out and powdered with a mixture of magnesia and talcum powder. This is done to prevent sticking to the plates of the polishing press. After powdering they are ready for their coat of high gloss, which they receive at the hands of the polisher. The polishing machine is a hydraulic press built up in compartments. Each sheet of cell is lain side by side on nickels. Some 10 or 12 nickels comprise a compartment. The filled nickels are inserted between the tiers. The entire press is built up in this manner. The pressure is then applied and held, live steam is released into the hollow compartments. The result is that the cell is converted into a semi-liquid mass. The ink, which has hitherto lain on the surface, is absorbed by the fibre of the cell. The semi-liquid mass affixes the highly polished surface of the nickels to itself, and retains it. Steam is turned off and cold water is allowed to pour into the cooling coils of the various tiers.

When absolutely cool, the press is opened—and there you have it—polished celluloid, which is indeed a pleasure to gaze upon and handle; clean, smooth and sparkling.

COLOUR WORK DIFFERENT.

Process colour work on cell has always been a difficult nut to crack. Good results are obtained, that is certain, but only after an expenditure of twice the time that would be required were the job on paper.

The printing of the first colour, yellow, with its attendant host of troubles, contributes more than its share to the difficulties alluded to above. Yellow is a poor drier. If we add too much drying varnish to our ink, crystallisation follows, which, of course, renders the job hopeless. Too little drier on the other hand, is proof positive that the printed sheets (unless atmospheric conditions are the very best) will remain wet, and unfit for further printing for days. Which means that great danger from shrinkage occurs.

A good plan to avoid the delay incident to the trouble in question, is to run the yellow last, using a transparent process ink. Printing in this manner enables the pressman to carry an over-dose of drier, accelerating the setting of the ink and at the same time avoiding the risk of crystallisation, which is almost certain to appear if the conventional method of procedure, yellow first, is carried out. Another point in favour of running the red first, on plate work, is that red seems to adhere and set much better than yellow. That old bug-bear—namely, the red, blue and black colours letting loose, and coming off on the plate, will be entirely eliminated.

The writer remembers several jobs which were printed in the usual manner, yellow first, followed with red, blue, and finally black. Driers were used in all inks in quantity consistent with safety. After a day in the sheets the job was taken out and powdered. The sheets were thoroughly tested before going to the polisher, and to all appearance, were perfectly dry.

On opening the press the entire job was found to be ruined. The yellow seemed to adhere, but the red and other colours pulled off and deposited themselves on the nickels. Since the job was in an extra hurry, it was decided to re-run immediately; which was done, only to have the self-same accident occur again. It was then discovered where the trouble originated.

Accordingly, yellow ink with a high varnish drier content was used. The job polished perfectly.

One need not hesitate over the advisability of introducing this innovation in plate printing procedure at any time, or on any job, cell or paper, for it obtains good results in every instance. As to the possible change in colour, i.e., the deviation from the conventional printed progressives which are to be followed, it might be well to say that only a very slight change, if any, will take place. Light blue, i.e., blues composed of opaque white or base compounds, should be avoided as much as possible. Their determined way of turning greenish and grayish brands them as undesirable.

Shrinkage in cell is impossible to overcome, and doubtless will always remain so. Most companies who manufacture certain articles of celluloid, which, because of the nature of their use must be somewhere near accurate, such as rulers, scales and various other measuring devices, make a positive agreement with the purchaser that in the event there is a variation in accuracy due to the shrinkage of the cell, while undergoing the various printing and polishing processes, they are not to be held to account for same. To do business on any other scale would only end in strained relations between buyer and seller.

Up to the present, I have spoken only of opaque celluloid, the printing and polishing of same. There is another kind of cell called transparent, which is used in the manufacturing of signs and the familiar campaign buttons of various character, shapes and sizes. . . . Most people harbour the mistaken idea that celluloid buttons are printed directly on cell, which is not true. Most of these buttons and badges are printed on a well-coated paper (alcohol inks being used to prevent running). These sheets are trimmed to the very closest margin possible and then united. This operation is performed by immersing the sheets in a solution of wood alcohol and acetone. While still wet they are placed side by side all along a sheet of transparent celluloid 20 by 50 inches in length. A hot iron roller is passed over the sheet causing the little slips of paper to unite with the cell. A better method of cold uniting, using the polishing press, is in use by most of the larger places. After being united they are taken to the chopping block and cut out into the shape desired with a shoe die, and then formed into the button or similar novelty.—Paul Triebel in *Ben Franklin Monthly*.

Colour & Methods of Colour Reproduction

Martin and Gamble. Blackie and Sons, Ltd. 1923. Demy 8vo. pp. 188—xiv. 12/6.

THIS volume has been written by L. C. Martin, D.Sc., Lecturer in the Optical Engineering Department, Imperial College of Science and Technology, South Kensington, with chapters on colour printing and colour photography by William Gamble, Editor of *The Process Year Book*.

Colour is a subject of vital importance which may be studied from many standpoints. The physicist deals with measurements of wave lengths and intensities and the phenomena of the production of colours by means of the prism or diffraction grating, the rainbow and the colours of natural objects. To the printer, however, and others who deal with the colours of natural objects, there are other ways of approaching the subject which are of equal or even greater utility. The study of colour in "human experience," or its physiological effect deals, among

other things, with the apparent changes seen by the human eye in colours, dependent upon the manner in which they are observed, either singly or in combination.

The effect of colour on the subconscious mind, or its psychological effect, is again of far-reaching concern to the commercial artist who is engaged on designs for advertising or other purposes.

There are many books on colour written from the standpoint of one or another interest—such as that of the painter, the printer or the student of science. This volume provides a valuable survey of the present position of knowledge from the various aspects which have been mentioned, and within its compass gives much valuable information. The references to standard works and other authorities are remarkably complete, which greatly enhances the value of the book.

Colour nomenclature is a difficulty which is experienced by all who have to deal with colour from any

aspect, and a useful summary of the experiments which have been made in this direction is provided, and gives the Munsell Colour System preference over other alternatives.

It is stated that the Munsell colour Atlas is at present receiving a critical examination by the U.S.A. Bureau of Standards, the first part of the results having recently been published. Dr. Martin states that "The physical properties of the various specimens of colour will thus shortly be available, but the matter is receiving considerable attention in America, and it is possible that the basis of graduation in such systems may still further be improved. Meanwhile the Munsell Atlas affords at least a definite and *practical* system, provided that different issues of the Atlas are consistent among themselves."

The chapter on colour measurement deals with every aspect of the subject, from the simple colorimeters of Duboscq, the tintometer of Lovibond, and the Bawtree colorimeter, to the spectrophotometers that are used in the laboratory.

The chapter on "Colour in Human Experience" will be read with advantage by lithographers, artists and advertisers, who desire to appeal to their customers through the medium of coloured designs, as much valuable information can be obtained through the study of the emotional effect of colour as well as

that of the more elementary subject of colour harmony and contrast.

The nature of the colour of objects and of pigments is fully discussed, and a careful explanation given of that bane of the lithographer—the change of hue that may occur when a pigment is reduced in strength.

The chapters written by William Gamble give an account of the development of colour printing, and refer among other things to the four-colour system of Zander, which the author rightly states did not produce convincing results. The technique of colour printing and colour photography, however, have improved a good deal since Zander's process was published, and we should like to see some further trials made with the aid of present day practice. The chapter on "Photography in Colours" also gives a useful historical survey.

The author pre-supposes some limited knowledge of physics, and an appendix is provided wherein certain aspects of the subject are mathematically treated. The work, notwithstanding, should not be difficult to the general reader, and the designer and colour printer who desire to become acquainted with the fundamental principles of the subject will find it of much value. The volume is well printed and copiously illustrated both in colour and monochrome.

The Good Samaritans of the Printing Trade

SUCH a highly organised trade as printing is bound to be distinguished for its charities. Its great Pension Corporation is the envy of many equally large trade unions. This by no means exhausts the interests and devotions of the trade on its beneficent side. The Printers' Medical Aid and Sanatoria Association, founded less than twenty years ago as a very small concern, has come to have a large and very welcome place in the affections and interests of the workers in all sections of the printing industry. Last year's activities of this Association demonstrate its useful, varied and kindly work; 8,406 pairs of spectacles and 3,416 surgical appliances were issued to members; 2,608 special hospital letters was another much-appreciated effort, whilst a most popular benefit was the sending away of 329 convalescent home cases to eighteen establishments, which includes both seaside and inland institutions. Forty-five sanatoria cases were also arranged for at several sanatoria with which the Association is connected. To date 235 first-aid equipments have been issued, and the year's work of the custodians of these was the attention to over 7,214 cases of accident. The year's issue of 14,804 letters represents a regular issue of 292 per week, and shows a total issue since the inception of the Association of 101,128.

The Association met for its annual dinner on April 12 at the Broad Street Station Restaurant, under the presidency of the Rt. Hon. C. W. Bowerman, M.P. The loyal and enthusiastic supporters of this most deserving movement who were present included Mr. T. E. Naylor, J.P., Mr. A. E. Holmes, Mr. George Isaacs, J.P., Mr. Tom Newland, Mr. H. Wilson Howes, Mr. William Vandy, and Mr. Arthur O'Connor (General Secretary), and they were supported by a very happy company of enthusiasts who had very loyally served the Association during the year.

Mr. Bowerman, proposing the success of the Association, referred to it as one of the brightest constellations of the printing trade, and congratulated the gathering on the steady progress being made year by year. He paid a richly-deserved tribute to the

General Secretary, to the Chairman of Committee, and those associated with them, men and women who gave freely of their time, their judgment, and their money that the Association should continue its successful work.

Mr. O'Connor, in acknowledging the toast, rejoiced in the phenomenal progress made from the inception of the Association.

Mr. Vandy, the devoted Chairman of the Committee, in acknowledging the kind things said of him by Mr. Bowerman, said he was something like his dog who liked a pat now and again. What he had done had been one of the great pleasures of his life, and after all he was only one of a group of men who all did fine work for their fellows, and they each had their reward in securing their own happiness by contributing to the happiness of other people. His opinion was that the day was not far distant when it would be one of the greatest honours of the printing trade to serve on the Committee of this Association.

Mr. T. E. Naylor, in giving the toast of "Kindred Associations," named them one by one, and gloried in each of them as monuments of thoughtfulness and loving-kindness. He thought the Medical Aid Association had its good effect on all the kindred associations.

Mr. Tom Newland, in replying, advocated the amalgamation of all these charitable interests, and speculated as to the wonderful work that might be done if all the printers' charitable organisations were joined up.

Other speakers included Mr. Holmes, Mr. George Isaacs, Mr. Charles S. Burdon, Mr. Wilson Howes, Mr. H. E. Deuval, and Mr. J. E. Simcocks. The proceedings were very bright, and the cheeriness was greatly helped by a party of talented artistes who provided plenty of mirth and music. The speeches were in every case short and to the point, and the whole of the evening was really a very delightful gathering of men and women rejoicing in a splendid piece of work being accomplished.

A University Degree for the Printing Industry

As a result of conferences, the Leeds Education Committee and the University have together succeeded in setting up a new course of training for students who may expect to occupy posts of directive responsibility in the printing trades. By co-operation these two bodies have been enabled to take this important and interesting step, which would not have been possible to either of them working independently. The University has no Printing Department of its own; but in other respects is able to offer just that kind of training which is needed by a man who will afterwards take a responsible position in business life. The Leeds Technical School Printing Department, on the other hand, within a few minutes' walk of the University, and admirably equipped with up-to-date machinery, is providing technical training in the various processes of printing in a manner which has won the full confidence of those who are most competent to judge. The school has the goodwill of the industry, and this fact gives reason to hope that the new course, in which the University and the School co-operate, will be welcomed by those who seek to combine a University degree with technical instruction in printing.

The full course will extend over four years. The first three years will be spent in reading for the University degree, one of the subjects for which will be Printing. A fourth year, leading to a diploma, will be spent wholly on Printing at the

Technical School. The work for the degree will comprise Economics, including Commercial and Financial Organisation and the Economics of the Printing and Allied Industries, Statistics, Accountancy, Commercial Law, Mathematics, Physics, Mechanical Engineering and Printing. The last-mentioned subject will be taught in the Technical School Printing Department, which has been affiliated to the University for this purpose. Attendance at the Printing Department will occupy one afternoon a week in the first and second years, and about half the student's time in the third year. During these three years the University will take full responsibility for the student's course and examinations, and, at the end of his third year, if he has satisfied the requirements, he will receive his degree. He is then advised to spend a fourth year in technological training in Printing at the Technical School, under the care of the School authorities, in preparation for the Diploma in Printing. There he will find ample facilities for the practical and theoretical study of every branch of Printing, Bookbinding and Photographic processes, including the latest methods of Photo-lithographic work. During that year he will be entitled to remain a member of the University Union.

The scheme, fuller particulars of which may be obtained from the Registrar of the University, will come into operation next October.

The Budget

PRINTERS, together with the general public, will greatly welcome the reduction in postal and telephone charges. These will mean a considerable saving. High postal charges have undoubtedly tended to restrict business, and restricted business means less printing. To take one instance alone. Firms with large mail order businesses have decreased the size of their catalogues, and diminished the number of their circulars owing to the high rates of postage. The increase that can now be made in the catalogues means more work for the printer and paper maker, and more employment, too, for all the businesses concerned. Following are the particulars of the reductions:—

Postal Rates.

Inland letters (now 1½d. up to 1 oz., and 2d. up to 3 oz.), 1½d. up to 2 oz., and ½d. per additional 2 oz.

Empire rate and U.S.A. (now 1½d. up to 1 oz. and 1½d. per additional oz.), 1½d. up to 1 oz., and 1d. per additional oz.)

Foreign (now 3d. up to 1 oz.), 2½d. up to 1 oz.

Inland printed papers (now ½d. up to 1 oz. and 1d. to 2 oz.), ½d. up to 2 oz.

Inland parcels (now 9d. up to 2 lb., 1s. 5 lb., 1s. 3d. 8 lb., and 1s. 6d. 11 lb.), 6d. up to 2 lb., 9d. 5 lb., 1s. 8 lb., and 1s. 3d. 11 lb.

Postal reductions to become effective from May 14.

Telephone.

Annual rental reduced by 10s.; local messages at public call offices, 3d. to 2d.; lower charge for extension instruments.

New rates to begin on July 1.

British Empire Exhibition

WITH the removal of various misunderstandings that have hindered the progress of the British Empire Exhibition, arrangements are proceeding with great rapidity. Mr. R. A. Austen-Leigh, President of the Federation of Master Printers, is Chairman of the Printing Section, and under his guidance, assisted by a small Committee, efforts are being made to ensure that the Printing Trade shall be adequately represented. Some of the leading printing houses have already signified their intention of being included in the section, and it may be assumed that many others will follow their example. The point to remember is that definite arrangements as to the amount of space required have to be made quickly, and it is, therefore, essential that those firms who desire to exhibit should immediately notify Mr. Austen-Leigh at the offices of the Federation of Master Printers, 24, Holborn, London, E.C.1.

Cambridge University Press

MR. WALTER LEWIS, whom the Syndics of the Cambridge University Press recently appointed manager of their printing business in succession to the late Mr. J. B. Peace, will begin his work at Cambridge with the advantage of many years of practical experience behind him.

He was previously manager of the Ballantyne Press, London, and subsequently of the Complete Press, West Norwood; later he became Director and Manager of the Cloister Press, Manchester, a press whose productions quickly made their mark in the printing world. As the latest successor of John Siberch, Mr. Lewis will have the good wishes of all lovers of fine printing.

Music Printing

By A. J. GYNGELL.

"**W**EE MAC" has the following account of a lecture on this subject recently given by Mr. A. J. Gygell to the Manchester Branch of the Printers' Managers' and Overseers' Association, appearing in the current number of the official circular of that body:—

The lecturer stated that there were only four towns which made a speciality of music printing, and they were Leipzig, London, Glasgow and Montreal. It was generally admitted that the best work was done in Leipzig, although London and Glasgow were close rivals. Being specialised by a few firms who are responsible for the bulk of the output of this class of work, lithographers doing a general business were occasionally called upon to print from plates supplied. Music plates are made of pewter, and the stave is formed by means of a tool with five cutters—tools of different widths being used for the various sizes of music. One cutter marks off the bars, and a steel point is brought into play for lightly marking noteheads and incidentals; then an ordinary copperplate engraver is used for putting the tails on the notes, crescendoes, diminuendoes, rests, &c. When all the music is finished, hardened steel punches, two and a half inches long, are used for punching into the plate the words or verses. The plate being completed, a razor-blade is drawn across the surface to remove any burrs caused by the punching. The plate is then rolled up with an ordinary composition roller, that is covered with green ink, thus leaving white all the lines and music. The reader having marked the necessary corrections, the portions of the plate requiring alteration are hammered out from the back, and then the revises made. For the pulling of transfers the plate is smeared all over with ink, which is well rubbed in, and afterwards the surplus is scraped off with a piece of stout cardboard, about two inches square, and cleaned with a rag moistened with a weak solution of pearl ash, a final polish being given to the plate by means of the palm of the hand covered with whiting. A tank containing boiling water is the best and safest heat for the plates for transfer pulling. A sheet of good machine-finished printing paper is damped, either by a sponge or in the damping book, the plate is sufficiently

cooled, the dampened paper is laid on, a clean sheet of paper is placed over this, and then the usual copperplate blanket—which must be clean—is laid over all, and once run through the press with a good steady pull.

If too much pressure is used, the pewter will bend out of shape; or, should a second pull be given the impression will be blurred. The transfer is next lifted from the plate, kept at an even moisture, and laid on a clean polished stone, which is slightly warm, the position of each page being previously marked off on it; then it is pulled once more through the press under a strong pressure. When the paper is taken off the stone, the transfer is at once gummed up, a few drops of nitric acid having been added to the gum and allowed to dry. The object of adding this acid is to give the stone a slight etch, and also it goes a good way to clearing off any scum where plates have been kept for some time in a damp place and not properly protected. After the gum has been allowed to dry, the stone may be washed and rolled up, not rubbed, and treated as an ordinary lithographic job.

Messrs. Thos. Rignall, Chas. F. Knowles, J. Winstanley, E. Garrett and F. Scouler took part in the discussion, and in reply—

Mr. Gygell said that ink manufacturers did not make music ink, each firm of printers having its own recipe, but he would be willing to give to any member the recipe he used. The best way to find register was to mark the sheet by folding, no parallel rules or squares to be used. When small runs were required and backing up had to be done immediately, a mixture of half each of machine oil and paraffin rubbed over the glazed side of a sheet of good thin brown paper was very effective. Where the Germans excelled, they had the title pages engraved on stone by some of the finest engravers in the world. At the present time thousands of pounds worth of band and other music for England was being printed in Germany. About 80 per cent. of the music plate work was stamped, only such things as ties and tails being engraved.

The lecturer had on view a copy of the first piece of music printed in brown ink.

Activities of Master Printers' Associations

THE ever-increasing growth in the membership and prestige of the Federation of Master Printers is to a considerable extent due to the activity of the local associations.

The Secretary of the Federation states that on all sides there is an expression of desire by local associations to assist the central and district organisations in every way, with the result that the number of printers who have not yet seen their way to become federated is steadily increasing.

The larger associations, such as London, Manchester, Liverpool, Sheffield, Leicester, Cardiff, Bristol, and the like create interest by means of their annual dinners, week-end gatherings, etc. It is, of course, impossible that in the smaller and more isolated districts such functions can be arranged, but the lesser bodies are doing everything in their power to maintain enthusiasm among their members and arouse interest among non-members. Such activity augurs well for the future of the Federation and for the printing industry throughout the British Isles.

Los Angeles Business Show

THE dates of this function have been changed to May 21st to May 26th, to enable European manufacturers to bring out new products to exhibit.

Another Typesetting Machine

A NEW type-setting machine known as the "Supertype," has been invented in America, and is being put upon the market by the Machinery Development Co., of Baltimore, with a capital of five million dollars. The outstanding features claimed for the new machine is instantaneous change of line and an adjustment for tabular work. The machine is said to be very much simplified in form and of very easy action. There are fewer parts than in other similar machines, and it occupies less space and is correspondingly of lighter weight. It is claimed that the "Supertype" will deliver six hundred lines per hour, and that the slugs are perfect in every way. The inventor, Mr. F. W. Letsch, was for many years connected with the Mergenthaler Company.

Annual Meeting of Federation of Master Process Engravers

THE Annual General Meeting, Annual Dinner, and Conference of the Federation of Master Process Engravers took place in Manchester this year on the 11th and 12th April. London members to the number of 32 travelling from St. Pancras by special saloon on the 11th arrived at Manchester at 2.25 p.m., where they were met by Mr. W. A. Nixon, Secretary of the Northern Counties Association of Master Process Engravers, which is really a section of the main Federation. Prominent members of the Manchester Reception Committee included Mr. H. Entwistle, of Entwistle, Thorpe & Co.; Mr. F. W. Thomas, of the Star Process Engraving Co., Ltd. The entire party were accommodated at the Midland Hotel, where the subsequent functions took place. A start was made on official business at 4 o'clock on the first day, the meeting being presided over by Mr. T. B. Gould, of the Northern Art Reproduction Co. (immediate Past President of the Northern Counties Association). About 50 firms in all were represented, and letters were received from others who were unable to attend by reason of distance or pressure of business.

At the annual dinner, 6.30 p.m., on the 11th, the chair was taken by the President of the Federation, Mr. Andrew Dargavel, of John Swain & Son, Ltd., and the company numbered over 60. The guests of

the evening were Major C. Gamble, of the Manchester College of Technology, and Mr. C. H. Gee, of Leicester, representing the Federation of Master Printers.

Major Gamble proposed a toast "The Federation," and the Chairman responded on behalf of the members.

Mr. P. J. Bailey, of the Strand Engraving Co., London, proposed "The Provincial Associations," responded to very ably by Mr. H. Entwistle, after which a musical programme was proceeded with. Mr. C. F. Coombs, of the West End Engraving Co., amused the company with a topical song adapted to the occasion, the chorus of which was heartily joined in by all members.

Officers for the ensuing year included Mr. Andrew Dargavel, re-elected as President, and Mr. V. Siviter Smith, of Birmingham, Vice-President, both by acclamation. Additions to the Council were Mr. W. B. Hislop, of Hislop & Day, Ltd., Edinburgh; Mr. A. Knighton, of Knighton & Cutts, London, and Mr. R. Vincent, of Amalgamated Press, Ltd., London.

Important items of business transacted during the two days' meeting were strengthening of the Rules of the Federation, increase of subscriptions, and favourable discussion of an Unemployment Insurance Scheme for the entire industry.

Craftsmen's Clubs

THE following extract from an article by R. F. Slade, Philadelphia Club of Printing House Craftsmen, is a further indication of the strong movement which exists in America to improve conditions in the printing craft, both in the technical and social aspects. In this country some good work is being done in a similar direction, both in London and the Provinces, but in many of the smaller towns the formation of clubs or guilds connected with our craft would have a most beneficial effect on knowledge and would form a social bond to bind together those whose interests are so closely allied.

"Not alone in technical matters has the Craftsmen's movement demonstrated its power for good. The associated Craftsmen's Clubs have been the means of creating a more friendly spirit among employers; they have made executives better acquainted with one another; under one banner that bears the inspiring slogan, "Share Your Knowledge." Local Craftsmen's Clubs have been formed in many of the smaller towns, as well as in the larger cities, and this has made it possible for the members to enjoy social advantages in various parts of the United States and Canada—advantages which would not have otherwise resulted.

Some few years ago it would have been a strange occurrence, indeed, to have the leading printing house executives of a city sit down to luncheon or dinner in a body. But to-day such gatherings are frequent. The monthly meetings and banquets of some of the larger Craftsmen's Clubs are often attended by several hundred members and guests. These men come to the meetings not merely for the purpose of enjoying a good time, but they come primarily for the purpose of exchanging ideas. At these gatherings the "secrets" of the printing art

are revealed to all who may care to understand them, and even a layman is welcome to attend and hear the educational talks.

Included in the membership of the Craftsmen's organisation are men of other trades, in addition to printers, such as electrotypers, photo-engravers, type foundry, lithographers, plate printers, paper makers and commercial artists. When these various craftsmen get together and discuss technical problems relating to the printing industry, the results are simply wonderful and the most intricate problems are solved under the best conditions.

The members of the various Craftsmen's societies have proven themselves to be among the most progressive men in the world, purely by their action in joining Craftsmen's Clubs. By this action these men have indicated that they were not satisfied with their ordinary store of knowledge; they have not been content in standing still and leaving the problems of the printing industry unsolved. No; these progressives have entered the ranks of the Craftsmen with the intention of adding to their store of knowledge in every way possible, but at the same time, they are willing to impart information to any of their fellows who may need it. Truly, this is the right spirit of craftsmanship, and it shall certainly succeed because it is founded upon the Golden Rule.

Wise men know that the law of compensation rules over all things, and that no person can give away knowledge, or anything else that is worth giving without gaining something else in return. It is only foolish men who try to hide away the technical methods of a trade. The great utility of a Craftsmen's Club is in its readiness to open wide its repository of knowledge to any member who may stand in need of it.

THE CAXTON MAGAZINE

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The Master Printer.

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12/6 per annum, including the Printers' Year Book and
Diary, post free.

London, May 1, 1923.

Reduction of Postage

THANKFUL as we all are for the reduction in postal charges, we cannot at all understand why the Chancellor of the Exchequer did not, when announcing these charges, concede that for which there has been such a general demand, and which would cost him nothing, namely, the removal of the foolish restriction of five words of conventional greeting on the picture postcard. It is understood that the Business Committee appointed to consult with the Postmaster-General recommended the halfpenny postage for postcards long before the Budget was introduced, and it may be that this concession will follow in a little while. That may be the reason for making no immediate change, but the restriction is so hampering to a large section of our trade that nothing would have been lost by making it immediately. We still contend strenuously that the whole of the surplus from the Postal Service should be devoted to reductions in charges. The inroads upon this surplus by the Treasury we consider unfair, and it is to be hoped that further concessions will be made in the course of the current financial year.

State Printing

HOW long will the country allow money to be wasted at the State Printing Works at Harrow? The report of the Select Committee of the House of Commons, which is appointed each year to assist the Speaker in the

arrangements for the official report of debates and to inquire into the expenditure on stationery and printing for the House of Commons and Public Service generally, issued its report a fortnight ago. There is abundant evidence in the minutes of evidence taken by this Committee to show that many of the members questioned the wisdom of continuing the existence of the Committee. The concluding item in the report indicates that they are rather impressed with the futility of their efforts by making again the recommendation which they put forward in 1921, that the cost of each completed order for printing should be rendered to the department supplied with the goods within fourteen days of delivery. If Government Departments were conducted on ordinary business lines, this would appear to be quite a reasonable proposal, but the fact that it has to be made again after twelve months' deliberations shows that the proposal is regarded as quite revolutionary. The report refers to the loss for 9½ months amounting to £32,839 up to the end of 1921. But it is another indication that this Committee has not kept up to date that the Chancellor of the Exchequer informed the House some months ago that in the year 1922 a further £21,000 had been lost. It is true that he told the House that at present they believed that the Works are being carried on at a profit, but no figures to support this view will be available for another month or so. The Committee bring out quite clearly the explanation as to how the next report is likely to show more favourable results by reason of certain important works such as the telephone directory, postal guide, Parliamentary debates, being charged to the Departments not at competitive prices, but at any price the State Printing Works chooses to charge them.

This is a fitting occasion to trace the history of this experiment in State trade. The Stationery Office put forward the suggestion in 1907, but it did not meet with acceptance even in those days. In 1909 the proposal to start a press with the Post Office was put forward, and this, too, was not approved of by the Treasury. In 1912 a careful investigation was made and evidence taken, and the Committee reported against setting up a State printing press. During the War, however, like many other State Departments, the opportunity was taken to acquire more power, and a number of printing works were commandeered. These included four quite substantial printing offices. Two of these have since been given up, but the other two have been extended considerably. The largest works is situated at Harrow, where over 1,000 workers are employed, and all classes of work undertaken. An inquiry has been

promised into the working of this factory, but there is still no news as to when the inquiry is to be started. In the meantime the Stationery Office continues to strengthen its position by taking over work which has been done for many years by private firms. The Admiralty contract was held by an old-established firm of printers for many generations, and no question has ever been raised as to any possible leakage of information during the whole time that this contract was held. This was removed to the State Printing Works, admittedly not on the ground of economy, but because secrecy was essential. It is quite open to question whether the State enjoys greater protection for confidential documents in its own printing works than it does in the old-established firms where the employees are all well known to the management. Recently all the printing for the County Courts throughout the country has been standardised, and undoubtedly considerable economy has been effected by reducing the number of forms, but it is quite possible there will be a larger expense in clerical work in filling up the forms. In any event, after standardisation had taken place, the actual printing could certainly have been done much more cheaply by private firms. The question of the forms for Parliamentary elections being printed at Harrow was under consideration immediately before the last election, and action was deferred owing to

the suddenness with which the election came on. The proposal is again being revived. This means that a considerable expenditure in type and plant is being incurred, so that when the inquiry does take place it will no doubt be pointed out that, having incurred this expenditure, it would be a great loss now to transfer the work to other offices. The main point as to whether it is desirable for a State printing office to be established has never yet been thoroughly investigated, and the arguments which can be put forward to show that on grounds of efficiency and economy it is impossible for a State-controlled printing works to compete with those of private concerns would be unanswerable.

No doubt there will be attempts made to defer setting up this inquiry, but it is to be hoped that the members in the House who are opposed to the development of State trading, and are anxious to see all fetters removed from industry, will support the members connected with the printing industry in urging that this reasonable demand for an inquiry shall be granted without delay. The report of the Select Committee indicates quite clearly that, unless the Committee has power to give effect to its recommendations and may also call evidence from other than official quarters, it will not be of any use setting up the inquiry at all.

The Need for Complete Organisation

THE necessity for complete organisation in any trade has been strikingly exemplified during the past month by the dispute which led to a strike of members of the Paper Workers Union at the works of Messrs. Thomas De La Rue & Co., Ltd., and the Stationery Office, and which led to other London printers being involved.

The National Union of Printing and Paper Workers is stated to have attempted to force into membership a number of workers employed by Messrs. Thomas De La Rue & Co., Ltd., and, as an aid to the movement, the employees of the firm belonging to the Union went on strike against the employment of the non-union workers. The Stationery Office subsequently became involved in consequence of its employees in the same union refusing to handle any goods delivered by Messrs. De La Rue under their contracts, whilst other printers who supply the Stationery Office were in turn concerned because their employees in the Union declined to handle material intended for Government Departments.

The thorny question then arose as to the best manner of dealing with the dispute. Messrs. De La Rue and the Stationery Office are not included in the membership of the Federation of Master Printers, whilst all the other firms concerned, being members of the Federation, were in a position to bring the dispute before the Joint Industrial Council. The efforts that were made by the Federation on behalf of these firms were to some extent successful in limiting

the scope of the dispute, but the fact that the two establishments which had been first affected were not under the jurisdiction of the Joint Industrial Council complicated matters very considerably.

In these days, when employees are organised to an extent that few could have foreseen even a decade ago, it is essential that employers should be organised in the highest degree. Judging by the present and ever increasing strength of the Federation of Master Printers, this view is shared by a very large majority of printers throughout the British Isles. Some employers may consider they have good reasons for holding aloof from the organisation covering the printing trade, but an isolated position in these days is impossible. So far as the Stationery Office is concerned, those who contend that State Printing is inimical to the best interests of the country will obtain support for their arguments by reason of the fact that such a department can never join with private firms in collective bargaining, and that, despite all that has been said to the contrary, it is proved that Government departments hold no favoured position in regard to immunity from labour troubles.

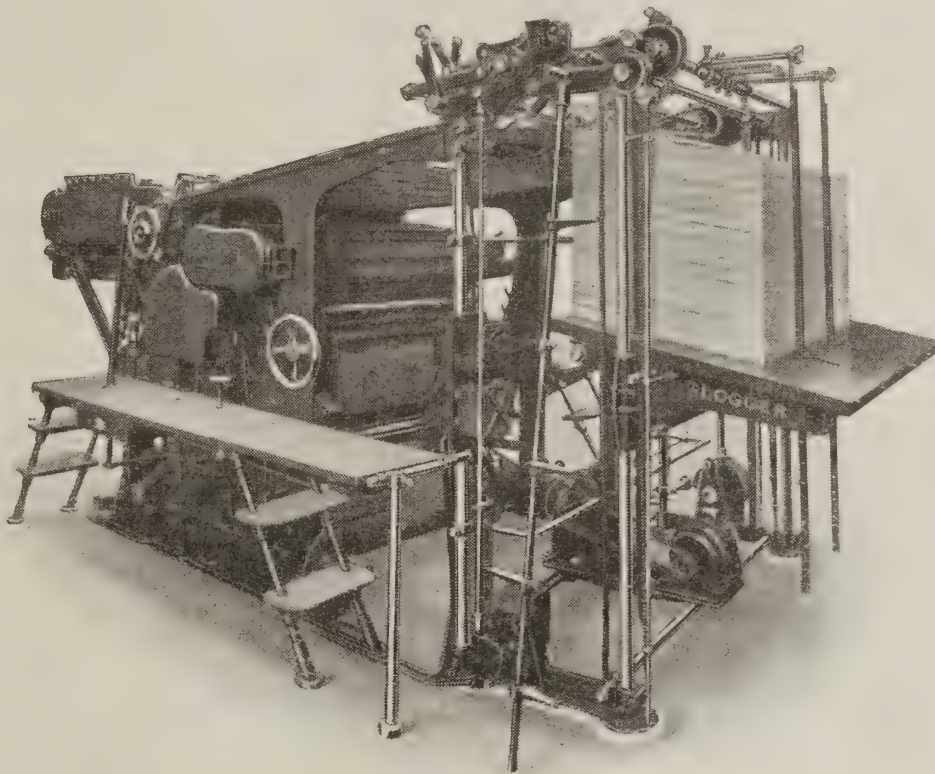
Ship for Daily Mail Paper

THE Anglo-Newfoundland Development Co., Ltd., have ordered a new steamer from Messrs. Vickers, Ltd., of Barrow, to be used to transport paper for The Daily Mail and Daily Mirror from Newfoundland to London and Manchester.

"SLOGGER"

AUTOMATIC SHEET FEEDER

Separation of sheets is accomplished by a blast of air directed through the top sheets of the pile, and this blast of air at the same time frees the paper from dust and fluff, very prevalent in certain types of paper. This dust and fluff would eventually find their way to the ink rollers and duct, and detract from the colour of the ink and spoil the quality of the work. By cleaning each sheet before feeding it, the high quality of the work is maintained, and washing-up and brushing-out of the forme are therefore minimized.



SOLE MANUFACTURERS AND SUPPLIERS—



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Printers' Pension Corporation Annual Meeting

L.S.C. SUPERANNUATION AND PRINTERS' PENSIONS

THE annual general meeting of subscribers to the Printers' Pension, Almshouse and Orphan Asylum Corporation was held at the Saint Bride Foundation Institute, Bride Lane, Fleet Street, London, E.C., on Saturday, April 14th, Alderman Sir G. Rowland Blades, Bart., M.P., presiding.

The Secretary (Mr. Joseph Mortimer) having read the notice convening the meeting,

The Chairman moved the resolution adopting the report and balance sheet. In doing so he read a letter from the Rt. Hon. C. W. Bannerman, M.P., expressing regret at inability to be present, and continued that the work of the Corporation during the year had shown wonderful progress in spite of great difficulties due to the extremely bad state of trade. To a considerable extent its success was due to the fact that his Royal Highness the Duke of York had generously consented to preside at the Festival in November last. He (the Chairman) had been very much struck by the paragraph of the report dealing with the growth of the institution during the last ten years. Ten years ago the recipients of benefits had numbered only 543, to-day there were no fewer than 1974; while the amount distributed to them had grown from £9,193 to £30,681. (Applause.) In pensions alone the amount distributed this year had been £18,000, as compared with £8,447 ten years ago. Was not this a very great work of alleviation? He felt sure it must impress every member of the printing trade with a sense of pride that the industry was privileged to possess such a marvellous institution. From the report it would be seen that among the pensioner whose deaths had occurred this year were thirteen who had subscribed during their working days a total sum of £150, and who had lived to receive in pensions no less than £5,487, or an average receipt of £422 for the payment of £11 10s. Four of these pensioners had left widows who were now receiving pensions and would continue to do so during their lifetime. But even these striking benefits would be exceeded in the near future, consequent on all pensions having been increased by 50 per cent.

THE WAR ORPHAN FUND.

One paragraph in the report to which he would specially draw attention had reference to the present position of the War Orphan Fund. In 1918 this fund had been instituted to give weekly grants to 1,200 war orphans at a cost of £12,000 a year. Until the beginning of last year public support had been forthcoming, enabling these grants to be paid without great difficulty, but during last year that support had fallen off, with the result that the fund had now an overdraft of £10,000. The position was causing very great anxiety, and unless some immediate and considerable support was received, it would be necessary for the Council to consider the whole position of the fund, and the absolute necessity of limiting the expenditure to the amount received. He had been greatly impressed by the striking list of associations which helped to provide the money distributed in benefits; no one could fail to admire the remarkable chain of usefulness provided by the Pension Associations and the Auxiliaries. The report spoke of additional pensions created during the year; these numbered no less than thirteen, and formed a very encouraging provision for the future. Subscribers would have seen in the press recently details of the will of the late Viscount Northcliffe, who, during his

lifetime, had been a most generous supporter of the institution. The will made provision for a very large contribution to its funds, but at least fifty years must elapse before any of this benefit could be derived; for in the terms of the will a number of life interests were provided for. Some of these comprised quite young children, and until the last life interest was provided for no benefit could be received. He would like to say a word for the splendid work done by the Council year in and year out, and not only at Council meetings. As in the House of Commons and other institutions, the Committee work was often harder than any other. The thanks of the meeting ought to be generously extended to the Council for its splendid work on behalf of the Institution. (Hear, hear, and applause.) No speech from that platform would be complete without reference to the secretary and staff. The staff over which Mr. Joseph Mortimer presided was small, but efficient. Under the guidance of Mr. Mortimer and of Mr. J. Thompson (Chairman of Council), who worked day in and day out for the benefit of the Institution, the Printers' Pension Corporation had made enormous progress during the last few years. Mr. Mortimer was suffering in health through putting so much nervous energy into his work, and it was to be hoped he would spare himself a little more.

SIR WILLIAM BERRY TO PRESIDE AT NEXT FESTIVAL.

Mr. Mortimer's work included the trying to persuade important people from time to time to take a fresh interest in the Institution, and he (the chairman) had received a letter which had been written in reply to one of his own backing up Mr. Mortimer's efforts to persuade Sir William E. Berry, Bart., to be President at their next Festival. In this letter Sir William Berry accepted the position offered. The date of the next Festival had not been definitely fixed, but it would probably be on November 13th. (Applause.)

Mr. F. G. Parish seconded the resolution for the adoption of the report and balance sheet.

Mr. T. Timberlake (chairman of the London Society of Compositors) expressed his regrets at the absence of Mr. Bowerman. He congratulated the Council on the magnificent result of the year's working. He was proud to be connected with the London Society of Compositors which had done so much to further the interests of the Printers' Pension Corporation. One little item in the report had rather struck a note of fear in his heart; it referred to the income of those who might put up for pensions in future. The organisation to which he belonged had recently raised their superannuation to the amount of £2 a week, and he wanted to find out whether this £2 a week was likely to be taken into consideration when pensions were being awarded. Personally he hoped not. He contended that if the worker subscribed to a fund that was going to help him when he was incapacitated from work, this should not come into the consideration of any organisation that was out to help those who had become old and infirm. We had instances of the Government's old age pension being reduced in the case of people who cultivated a few plants in a garden, or raised a few eggs in a chicken house, and sold them.

The Chairman said they were all very pleased to hear from Mr. Timberlake. The London Society of Compositors had contributed last year £380 towards

the War Orphan Fund, and, moreover, had promised the Corporation to reimburse it for any war orphans connected with compositors. Mr. Timberlake's question would be answered later.

Mr. P. Evans said he belonged to The Daily Telegraph companionship, every man of which subscribed weekly to the orphan fund. It was for all present to do their utmost to secure weekly voluntary contributions for the war orphans. Brilliant work had been done by the Council in taking up the scheme, and he had thought at its inception at the Prince of Wales's dinner that it would go on very well; but so many people had come forward with children that the Council had found it a very hard task indeed to supply the needs throughout the kingdom.

NON-CONTRIBUTING ASSOCIATIONS.

Mr. G. H. T. Freeman also spoke on the Orphan Fund. He said he was disappointed that the names of some notable associations connected with the printing trade were absent from the list of those who supported the Orphan Fund. He wanted to see the employers taking the matter up, and sincerely hoped it would be placed on the agenda of the next meeting of the Master Printers' Association. (Hear, hear and applause.)

Mr. J. Cannon said that a special appeal to the trade should be made with regard to the Orphan Fund. He wished to back up Mr. Timberlake in the point he had raised about the £2 a week superannuation of the London Society of Compositors. He was glad there was nothing in the report about an increase in subscriptions. To increase the subscription to the Printers' Pension Corporation would simply make it a preserve for the morning paper people.

The Chairman, replying to Mr. Freeman's suggestion that the question of the War Orphan Fund should be brought before the Master Printers' Association, said he was not a member of that body, but would certainly mention the matter to them. But he would only do so on the understanding that it was no reflection on master printers; these had been very generous in the support they had given to the Printers' Pension Corporation.

The Secretary then replied to Mr. Timberlake's point about the incomes of those who applied for pensions. He said the paragraph to which attention had been called had been placed in the report to deter a certain class of applicants. It had never been intended that the Corporation should elect upon its funds a man in receipt of an income of between £250 and £300, and with something in the bank ranging between £500 and £600. (Hear, hear.) When he (the secretary) first became connected with the Cor-

poration a man in receipt of over £1 a week would not have been qualified to become a candidate. This amount had been raised first to 30s. and afterwards to £2. Further, in considering an application for a pension, all items of a man's income which were the result of thrift were ignored; if he was taking £2 a week superannuation from the London Society of Compositors that would be the result of thrift, and would not be taken into consideration. (Hear, hear, applause.)

The report was adopted.

The re-election of officers and Council and other formal business followed.

Votes of thanks to the Council for its year's work, and to the Chairman for presiding over the meeting, terminated the proceedings.

Result of the Election upon the Pension Fund, April 7, 1923.

The following were duly elected:—

Men.—Messrs. James Chandler, Alfred Pardoe, Thomas McCaffrey, Henry C. Norman, James M. Legge, Edward Ryder, Michael A. Macdonald, Wm. N. Race, George F. Watkins, John E. Fish, Henry W. Frampton, George A. Collins, George Tylee, William Maskell, John Meyrick, Francis J. Waller, William E. Allwright, David Stewart, Fred C. Munro, George S. Belsham, Alexander Munro, James S. Joy, John S. Wells, Walter W. Wilkinson, Arthur Lazenby, Fred Moore, Charles Thompson, Frank Teather, William Smith, Frederick T. Bunn, Samuel F. Taylor, Frank Long, Frederick J. Franklin, Holbert Smales, William A. Moore, Frederick G. Lofting, Henry W. Darling, Joseph A. Walker, Samuel Ray, James S. Clough, Joseph Horn, Harry C. Page, Walter W. Preston, Edmund L. Parker, Charles Clifton, Horace J. Pearson, James W. Aaron, Arthur R. Judd, George Douglas, John Bullock, Thomas W. Baker, Charles Kirby, Robert S. Lawson, James L. Stein, Thomas D. Hewer, Philip Sims, Robert Frooms, Edmund G. Pooley, Charles H. Fean, and William R. Crow.

Women.—Marion A. Savings, Elizabeth Wilkins, Eliza L. Clarke, Matilda Sherriff, Eleanor Ferguson, Lucy Budden, Caroline Cole, Louisa Delaney, Anne L. Warde, Clara Chester, Mary L. Morter, Kate Woolfenden, Maria M. Banks, Emily J. Horne, Phæbe Stewart, Lucy F. Steer, Margaret Stewart, Harriett L. Cole, Susan Forrest, Mary A. Rogers, Mary Little, Caroline A. Tout, Ellen L. Jones, Ada J. Pardey, Matilda Partridge, Fanny Allen, and Annie Possee.

Hours and Holidays

HOLIDAYS as a factor towards increased production have been scientifically tested by Mr. S. Wyatt, investigator of the Industrial Fatigue Research Board. He has been engaged since 1920 in examining the variations in efficiency in cotton weaving, an operation which depends a great deal on the human factor. More than 1,000,000 observations were taken. Notes were taken hourly on 261 Lancashire looms, and twice daily on 344 Northrop looms over a period of one year. One of the features of his report is the value of the annual "wake." He has discovered that all the money spent at Blackpool and other resorts is not in vain.

"The effect of the holiday incentive upon output is seen in the weeks immediately preceding the holi-

days," he says. "This is evidently the joy of anticipation."

WHEN FUSES BURN OUT.

"The greatest effect is seen in the second week before the holidays. In the electrically-driven sheds it is quite common for the fuses to burn out during this period of increased output, because of the increase in the amount of current used.

"The week immediately preceding the holidays contains days which, for the purpose of wage payments, are carried over to the week following the holidays. The output on these days is less than usual. The 'holiday spurt' suggests," he adds, "that the operatives possess a reserve of energy which can be liberated under the influence of suitable incentives."

Some Problems in the Lighting of Printing Works

(COMPOSITORS' BENCHES, MACHINE ROOMS, EDITORIAL AND PROOF READING DEPARTMENTS, ETC.)

BY L. GASTER, F.J.I.

[*Summary of Paper (illustrated by lantern slides) presented at the meeting of the Illuminating Engineering Society, held at the House of the Royal Society of Arts, 18, John Street, Adelphi; London, W.C., on Tuesday, April 24, presided over by Mr. F. W. Bridges (CAXTON MAGAZINE).*]

THE subject of the lighting of printing works has already been dealt with in two able papers presented by Mr. F. W. Goodenough and Mr. Justus Eck in 1912. This discussion afforded much valuable information on conditions in good installations, and many of the suggestions in regard to lighting apply equally well to-day. But there have since been some notable developments in illuminants that may modify pre-war practice—such as the introduction of the gas-filled lamp, the development of “artificial daylight,” and the use of vitreosil globes and cylinders in gas lighting.

I may take as a starting point a sentence in Mr. Goodenough's paper in 1912: “I doubt if there exists any industry in which good lighting has more effect on the successful running of the concern than is the case in the printing trade.” Consider conditions in a printing works and the complicated organisation responsible for the publication of a newspaper. The keen competition in the printing industry is based on service as well as price, and the printer who can render superior service can command a better price. Service in printing involves chiefly accurate, neat and quick work, each of which requires good illumination. Delay in any of the various stages of composition, make-up, presswork and binding may make all the difference between profit and loss. Excessive revisions of proofs represent not only lost time, but needless cost, and in many cases this may be charged to poor lighting. On the editorial side we have likewise a need for meticulous accuracy combined with rapidity of execution. Finally, we should bear in mind that the product of both journalists and printers is prepared exclusively for exhibition to *the eye*. This fact alone makes it essential that the work of preparation should be done under good lighting conditions, enabling the material to be inspected with ease and comfort.

In discussions before the Illuminating Engineering Society it has been repeatedly pointed out that the cost of good lighting forms but a small fraction of the total costs of production. In printing offices this is particularly true, for highly skilled labour is employed, costly machinery is used, and overall charges are commonly high. If we estimate that the cost of artificial lighting amounts to 1s. a man per week, and that the wages he receives are about £4—£5 a week, it is seen that cost of lighting forms about 1 per cent. of the wages bill. An idea of the loss that may arise by inadequate lighting is afforded in a contribution by Mr. F. H. Bernhard to *The Electrical Review* (U.S.A.). In a large printing works it was found that after the conditions of illumination had been thoroughly modernised the general efficiency of work was improved by 25 per cent. To a modern newspaper the consequences of a bad mistake in the setting of type, or an accident to machinery that delays production, may be serious.

From the operator's side the importance of good lighting should also be emphasised. Printers as a

whole, and compositors especially, are probably above the average of workmen intellectually, working as they do continually with the eye and the brain as well as the hands. They are, therefore, more sensitive to working conditions and appreciative of their improvement. Improved lighting means not only greater visual comfort, but a more cheerful workroom. Consider, too, the large number of operators engaged in the printing industry, which is estimated to be about 250,000, in the United Kingdom. There are probably about 15,000 compositors in London alone, and about 30,000 in the provinces. If we add those engaged in journalistic work, amounting to tens of thousands, it will be seen that the aggregate sum paid in wages must run into many millions per annum. If by better lighting one can secure even a small improvement in quality of work and speed of execution, owing to the avoidance of unnecessary delays and mistakes, a large saving might be made on this sum.

The installations described in the former discussion before the Society were in the main typical of good modern methods. But one still finds offices in which antiquated methods are employed. Unshaded lamps are too frequent, and the simple conical cardboard shades used throughout some works must now be regarded as obsolete. In most sections of a works the aim should be to provide general illumination by lighting units of high candlepower, placed high up so as to be out of the range of view. A series of drop-lights terminating in lamps of small candlepower is inefficient, unsightly and inconvenient. Nevertheless, the general lighting sometimes requires to be supplemented by a few local units, as many printing processes require lighting of this nature. In one respect the printing industry has an advantage over some other trades. Each machine has its allotted task, and is invariably used for the same purpose. It is worth while, therefore, to scheme out suitable lighting, recognising that it should not require continual adjustment—as may happen in factories where the nature of the work and the duties required from machines change from time to time.

Although the procedure has recently been modified by the introduction of automatic type-setting machinery, the lighting of compositors' benches still forms an important problem. The writer has observed three main methods of lighting: (1) Unshaded or imperfectly-shaded lamps placed over the centre line so as to illuminate the racks on either side; (2) lamps equipped with suitable reflectors used in the same way; and (3) general lighting from overhead lamps, *e.g.*, semi-indirect lighting with sources situated between benches so that the light comes over the worker's shoulders. The first method cannot be recommended. The exposed filaments are troublesome to the eyes of the workers, and the proportion of light reaching the racks is very low. But if the lamps are equipped with suitable reflectors, and their distance above the top-line of the bench is suitably

selected, it is possible by method (2) to obtain very good illumination on the actual inclined face of the bench. Some compositors still prefer local lighting of this description. It is, however, usually desirable to supplement this mode of lighting by general illumination from overhead sources—(a) in order to throw light on the drawers below the inclined face, which would otherwise be insufficiently illuminated; (b) to ensure adequate lighting of gangways between benches; and (c) to eliminate an undue contrast between the illuminated rack and the surroundings.

The alternative method of depending on overhead light is much more feasible with modern illuminants than with the low-candlepower lamps of the past. It has the merit that the light comes from above and behind the worker, and there is less likelihood of inconvenient reflection from the surface of the bench. In addition, the drawers receive a better illumination. Thus in a recent installation of this kind it was found that the illumination on the racks was 6–8 foot-candles, and even drawers quite low down still received one foot-candle. In the discussion before the Society in 1912 values in general ranging from 5–10 foot-candles (average) were recorded. In view of the fact that considerable variations in illumination at different points on a bench are often in evidence, it would seem that the average illumination, whether provided by general or local lighting, should lie within these limits. In good modern installations 5 foot-candles is doubtless usual. But there are still many works where much lower values would be recorded.

The lighting of linotype or monotype matrix boxes, where manuscripts are “tapped out,” is usually effected by adjustable local lights placed about 18 inches above the keys and screened on the side facing the worker. This is a process that needs strong local lighting, as the operator has not only to see the keys, but to distinguish the more or less illegible handwriting of the contributions he is dealing with. Such sources need very careful shading. It would appear that the illumination of the manuscript, at any rate, should not be less than 4–5 foot-candles, in view of the small type or imperfect handwriting that the operator frequently has to decipher.

In machine rooms it is obviously desirable that the surroundings should be light in colour and the illumination very fully diffused so that all interstices in complicated machinery are clearly revealed. I would suggest that, in the interests of safety, the illumination at floor-level should not be less than 0.5 foot-candles, irrespective of the illumination provided for the actual work. On laying-on and taking-off tables, where sheets are placed and inspected, a value of about 5 foot-candles is desirable, and this value is exceeded in some well-lighted works recently visited. The point may be raised whether, for the examination of first sheets, general diffused lighting is sufficient. The printer, in judging the impressions of type and blocks, is guided very largely by small indentations in the paper, and it is possible that these would be revealed more fully by oblique unidirectional lighting. It might, therefore, be good practice to supplement the general lighting by a local adjustable fitting, the position of which with regard to the paper could be altered according to the needs of the operator.

In this department the importance of good lighting can hardly be over-estimated. Any fault in the running of machinery is much more difficult to detect and remedy if the lighting is insufficient. The author has met cases in which constant breakdowns and vexatious delays were occurring in a badly-lighted room, but practically ceased when modern and adequate illumination was installed. The proper

illumination of the machinery, especially the huge rotary presses of the present day, is something of a problem. The conditions resemble somewhat those met with in textile factories. One may do everything possible by the placing and shading of the permanent general lights, and by the use of light surroundings, to promote good diffusion of light; but it is hardly possible by the aid of general illumination alone to ensure that all the requisite parts of such complex machinery will be well illuminated and clearly seen. This is a question that might well receive some attention from designers of such machinery, who should bear in mind the desirability of important parts being easily accessible and readily inspected. They might go further and embody in the design of the machine suitable facilities for the permanent mounting of supplementary protected lamps illuminating the vital parts where adjustments are made. In the absence of such facilities the attendant must rely on the use of portable lamps or special pendant lights at essential points. As a matter of principle no unprotected lamp should be inserted within the machine, as the trouble arising in the event of a lamp being broken would be considerable. The lamps must be so situated or used that a flood of light can be directed on the part inspected without the operator's eyes being dazzled or glare from an exposed mantle or filament, or inconvenient shadows being cast by his body.

The making of process blocks, lithographic work, engraving, etc., is a special subject in itself, and the need for good illumination here is particularly vital. Engraving processes are frequently mentioned as an instance of “fine work” requiring specially high illumination, and as the operator is here concerned with small projections and indentations of the surface, local adjustable lights seem desirable in addition to moderate general lighting. In etching and lithography the conditions are different and operators seem to prefer a very highly diffused source, with an extensive luminous area, which is reflected in the more or less polished material in which they are working. A typical device, in which the lamp is shielded between two inclined sheets of translucent paper, used in the School of Arts and Crafts, has been described in the book by the writer and Mr. Dow.

Colour-printing again is a process requiring highly-specialised illumination, as one needs not only an exceptionally high illumination, but a quality of light enabling colours to be revealed in the same manner as by daylight. For the mixing of inks and pigments light with a spectrum very closely resembling that of daylight is essential. A few years ago it would have been very difficult to meet this requirement by any form of artificial light, though special arc lamps appeared to have answered in some cases in view of the small departure in the colour of the light from daylight. Mr. J. Eck, in his paper before the Society in 1912, mentioned a case in which a combination of an inverted gas mantle and a tungsten lamp was used to obtain an approach to daylight. But in most colours which could not be matched, either for tint or depth of colour by artificial light, and work uncompleted by dusk, had to be left over until the next day.

The developments in “artificial daylight,” which have been the subject of several recent contributions to the proceedings of this Society, are of very great interest to colour printers, and in many cases the system has been used with benefit and has enabled work to be carried on successfully when daylight failed. In installing such systems it should be recognised that the loss of light through absorption and consequent greater expenditure of energy to obtain

the requisite illumination is of little moment, provided the advantage of being able to work consistently by artificial light is obtained. It is expensive to attempt to light the entire room by this means. The aim should be to concentrate the light at the place of inspection, which should be screened from the general uncorrected artificial illumination, and to obtain an illumination which approaches normal daylight not merely in colour, but also in intensity. The question of the accurate comparison of "artificial daylight" systems with natural light, with a view to determining their accuracy for various purposes, is exceedingly important, and a contribution on this subject is to be presented at the annual meeting in May by Mr. Ord (of Adam Hilger, Ltd.).

I come now to an important section of the work of producing a newspaper, namely, the editorial, proof-reading, and other departments concerned with the examination of "copy." It is singular that in some newspaper offices where the need of good lighting in the printing section has been fully recognised, the editorial department conducts its work in very meagre and inadequate light. The requirements for ordinary reading and writing were studied by the joint committees of the Society concerned with the lighting of schools and libraries prior to the war, and office lighting has recently been the subject of discussion. The general conclusions formed in regard to these fields of lighting apply to newspaper offices, but the requirements are even more exacting. A child at school or a reader in a library is assumed to deal with clean white paper and well-printed books. But the matter sent in to a newspaper is still largely written by hand, often in hurried and crabbed writing and on flimsy paper that makes it still more difficult to distinguish. Even matter presented in proof often does not compare favourably with the appearance of the type in the finished production. Its examination is often conducted at high pressure, as the printers are waiting for the return of copy; yet extreme accuracy both in the editorial and proof-reading departments is vital to the reputation of the paper.

Journalists, therefore, are entitled to illumination just as suitable for their needs as that provided in the printing section. In many editorial offices the lighting is done in a very improvised and unsatisfactory manner. Lamps are used without shades, and are allowed to become extremely dirty. In some cases the outlets are wrongly placed in regard to the furniture, and drop-lights have to be "fetched across" by means of cords. An editor's or sub-editor's room should contain suitable general lighting preferably of the semi-indirect type, supplemented by a well-shaded table lamp. Proof-readers also in general would prefer a special lamp over their work. In view of the arduous nature of the work, 5 foot-candles on the desk, which can easily be provided by the aid of modern lighting appliances, should be the minimum. The lower portions of lamps should be frosted with a view to preventing troublesome striations and inequalities in the illumination, a common defect when local lamps are used.

Annual Meeting of the Printing and Kindred Trades Federation

THESE meetings have just been held at Scarborough. Numerically they were the largest ever held. The Mayor gave a civic reception to the delegates, and the sessions were held in the Town Hall. The business was almost entirely "domestic," but

The paper was illustrated by lantern slides, and the results of tests of illumination in various printing works, and the merits of the alternative methods of lighting suggested in various sections of the paper afforded ground for useful discussion.

In addition to members of the Illuminating Engineering Society, there was present quite a large representation of the printing industry, including Mr. Masford (United Newspapers), Mr. D. Milne (Messrs. Cassell's), the Rt. Hon. C. W. Bowerman, M.P., Miss Bridge (Chairman of the Health Committee of the Joint Industrial Council), Mr. George Isaacs, J.P., Mr. A. E. Goodwin (Secretary of the Master Printers' Federation), Mr. A. E. Holmes (Secretary of the Printing and Kindred Trades Federation), and Mr. Riddell (London School of Printing). Many of these took part in a very interesting discussion which followed the reading of the paper.

Mr. Bowerman wondered what the compositor of his early years, who worked with the aid of a tallow candle stuck in a box of his case, would have thought of the paper. Improvement in lighting—giving the worker the very best possible conditions—would not only be to the benefit of the worker, but to the advantage of the employer also.

Mr. A. E. Goodwin assured the meeting of the deep interest the Joint Industrial Council would take in this problem, for theirs was the only Council which had a health committee actively at work. So far as he knew the mind of the employers, he was sure there would be no unwillingness on their part to act on wise counsel in this matter of lighting.

Miss Bridge told the meeting that the matter of the efficient lighting of printing works had already been before her committee as a matter of health as well as of efficiency.

Mr. A. E. Holmes pointed out the difficulty of suggesting uniform methods of lighting. Workers differed, and he congratulated the Society on the experimental and exploration work it was doing in order to present to the trade some really accepted principles which could be taken for guidance.

Mr. George Isaacs followed in much the same strain, emphasising the need for effective lighting as a preventive of accidents.

Mr. Riddell claimed that the new school of printing was one of the most perfectly lighted offices in the country.

Mr. Masford, who has had long and large experience in the fitting up of some of the largest printing establishments in the country, was a strong advocate of plenty of light. He also pointed out how difficult it was to please all sections of workers in this matter. What one man liked another disliked. The ideal was to get as near to daylight as they could.

Other technical experts also contributed to the discussion, which resolved itself into the general conclusions: That there must be no glare, no direct light upon the eye, and that suffused light throughout a building, with special lights carefully shaded for immediate work, was the ideal to aim at.

two resolutions were passed with unanimity: One of thankfulness at the postal concessions in the new Budget, to which, however, was added regret that it had not been found possible to remove the restriction of five words of courtesy on picture postcards; the other in general support of the Merchandise Marks Amendment Act.

Better Printing

A SPECIAL Committee of the British Institute of Industrial Art, and members of the Industrial Art Committee of the Federation of British Industries, set up a special Committee a year or two ago to consider and report as to the nature of the influence exercised by the standard of British industrial art by the Government Departments who have the placing of contracts, and whether any action which the Institute could take to co-operate with the authorities would help to improve and strengthen that influence, having due regard to the interests of national economy. The Chairman of this Committee was Sir Hubert Llewellyn Smith, G.C.B., Chairman of the Institute and Mr. F. V. Burridge was a member.

The primary object of the Institute of Industrial Art is to secure a more intimate co-operation between art and industry for the more complete development of both. It aims at becoming the means of bringing into touch with each other the craftsman, the designer, manufacturer and the public. It seeks to make known to the general public the works of the best industrial artists of to-day, and to arouse interest in good design and workmanship and educate the customer to demand them. Special consideration was given by the Committee to Government printing, and the valuable report of the Committee appointed to select the best faces of type and modes of display was not lost sight of. This Committee were assured that the recommendations of that report were already being put into force, and had been brought to the notice of the principal contractors of printing, who would give effect to them as soon as possible.

There were, however, special classes of printing and design in which the question of time was of less urgency, and where the quality of type and display was of special importance. Certificates, memorials, posters, catalogues, monographs are examples of such printing. Many Government Departments have recently shown increasing interest in the improvement of printing and design, and this was of material help to the Stationery Office in pressing contractors to improve their standard of production. The Committee say in this connection: "Contractors are not unnaturally concerned to be assured that if they are compelled to reset matter owing to non-compliance with an aesthetic standard, this standard should be determined by some competent technical authority, and not be subject to the vagaries of mere amateur taste." The Council of the Institute was recently asked by the Board of Trade to supervise the re-casting of their certificates to ships' masters

and officers. The Special Committee of Governors and Fellows of the Institute has been set up with this reference, and it has already made its recommendations to the Board of Trade. That Committee consisted of the following: Mr. F. V. Burridge, Mr. Emery Walker, Mr. C. H. St. John Hornby, Mr. H. Curwen and Mr. G. W. Jones.

The designing of stamps for the use of the Post Office, Inland Revenue, Customs and Excise, Ministry of Health, and other Departments, was also considered. At present the Post Office places the orders and supervises the execution of stamps of all Departments.

In addition, the Government of India and some of the British Colonies place orders for stamps through the Post Office. The procedure is for the Post Office Controller of Stores to call for designs from certain firms possessing the requisite experience of the very severe technical conditions controlling the designing of stamps. These designs, or a selection from among them, are submitted for approval to the Department requiring the stamps.

The Committee, in dealing with this matter expressed some fear lest the policy adopted might eventually lead to the undue restriction of the field from which the designs were invited, and the consequent discouragement of promising artists from cultivating this branch of art. Any such result would involve the impoverishment and degradation of the art. They suggested for the consideration of the Postmaster-General the desirability of instituting a committee of technical experts, who should advise him as to all proposals for stamps in the future in consultation with representatives of the Departments directly concerned. If such a piece of machinery were established it would naturally be provided that when it dealt with any particular proposal for a new stamp a representative of the Department concerned would be present. A strong and technically expert Committee of this kind would be able to counteract the dangers which have been alluded to, and while giving very valuable assistance to the Postmaster-General, help to raise and maintain the standard of design of British stamps.

In regard to currency notes, postal orders, departmental seals and emblems, ships' and boats' badges, etc., the Committee advised that all contracting departments should make arrangements to obtain the best available expert's technical advice as regards the framing of specimens and the preparation of designs, and also as to the judging of the tenders received.

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A New Idea for Practical Research Work

IT is not many years ago since scientific research applied to industry was considered an unnecessary and expensive luxury; but largely owing to the enormous industrial developments in America and in Germany, which have been made possible partly by organisations and partly by the improvement of manufacturing processes resulting from research, the large industries in England have found it necessary, in order to compete successfully, to have their technical processes conducted on strictly scientific lines. Many large organisations have had fully equipped research laboratories for some years, and valuable discoveries have resulted. Since the formation of the Department of Industrial Research a number of Research Associations have been formed by industries in their collective capacity; and it is to be hoped that the Federation of Master Printers will ere long realise the imperative need for a full scientific investigation into the technical problems associated with the printing industry, particularly in connection with the development of offset printing.

In the American technical press a number of writers are emphasising the growing need for systematic research into the problems connected with offset printing and photo-lithography, and the following article, taken from *The National Lithographer*, gives a useful suggestion which might be developed with advantage by the Printers' Managers' and Overseers' Association:—

The New York Litho. Club, which is an organisation made up of the foremen, superintendents, and heads of departments in the lithographic trade in this city and vicinity, has taken upon itself a work that should be hailed with joy by every lithographer—employer and employee—in this country. It has started to handle some constructive work that will be of immense value to the trade.

At the last meeting it was decided to appoint a committee to take up research work and look into and decide upon the merits of new processes and machines that may be offered to the lithographers in the future.

In all probability there is not a lithographic establishment in the country that has not at some time in its existence been called upon to spend some money in and try out a lithographic process. Many of these experiments have resulted only in

the spending of time and money, for, be it known, many a fake process has been offered to the lithographer, and some machines that looked good, but proved to be valueless. In the old days after a process fakir had exhausted the patience or money, or both, of a prospective customer, and had "milked him dry," so to speak, he hid himself to some other lithographer and repeated the operation. If the Litho. Club will seriously take up this matter and carry it to a successful issue it will have performed one of the most beneficial acts ever done in the trade—and those who know the members best believe that it will be done.

Research work of this kind will not only result in weeding out the worthless stuff offered, but where a really meritorious process or article is offered it will enable the inventor or owner to put it on the market without spending a lot of money and taking a chance of being given what is known as the "double cross." In speaking of the proposed action, one of the members of the club called attention to the fact that not very long ago a lithographer from Germany brought over and introduced a process for photo-lithographers, and tried to sell it. One concern took the process on trial, and after some time and work made a failure of it. Another concern took hold of it, and at first it did not seem to work out, and the inventor went back to Germany disgusted, but shortly after he left the second concern found where the error was, and made the process do all that the inventor claimed—but he had "moved and left no address."

If the Litho. Club had had its research department functioning at that time, and this process had been submitted to it for research work, the process would have been preserved to the trade and the unhappy inventor would have been enabled to make some money. There are to-day on the market, or about to be introduced, machines, tools and processes, as well as solutions, that should be investigated by skilled workmen whose judgment is worth while, thus saving the time and money of the several houses which might try them out, and possibly saving the inventor and the trade from losing out. The Litho. Club proposes to furnish these skilled workmen and arrange to investigate and try out such things for the benefit of the lithographic trade.

Photo-Litho for Small Printers

WE have received a letter from Messrs. Alexander Wood & Son, photo-lithographers, Edinburgh, drawing attention to an article which appeared in our March issue on the above subject. In this article we stated that printers in the provinces have difficulty in connection with photo-lithographic work owing to photo engravers to whom the work is entrusted not having the necessary knowledge to perform the task in a satisfactory way.

The point which we desired to emphasise was that in many cities and towns there are no firms who can be relied on to put a job down satisfactorily on a metal plate. Frequently work is wanted urgently, and the loss of time in the post to and from Edinburgh, London, or any other distant city, causes serious inconvenience.

Messrs. Wood & Son ask us to mention the high quality of their work, and give a list of their lithographic customers in all parts of the British Isles. They ask that we should correct any possible inference that their work is not well done, and we are glad to take this early opportunity of doing so.

We shall be glad to give a critical review in these columns of any specimens of photo-lithographic work which photo-lithographic houses may send to us for that purpose.—[EDITOR M.L.]

Lloyd's Memorial Home

A START will now be made with the new wing of forty beds at this Home, to be dedicated to officers and men of the printing, stationery and allied trades who fell in the War, for £5,000 is in hand toward the work, £4,000 of which Mr. Gomer Berry has handed over as a gift from Mr. Frank Lloyd.

Quads

A LOT of people won the war against Germany, and I daresay a good many have won the war against the Post Office.

FORBID that I should have to settle all the claims. I must sound one main acclaim—I must say, “Well done, J.I.C. ! We are very grateful to you for having enabled us to send so much more weight of printed matter for a halfpenny.” Of course, it depends upon the good sense with which we seize and make the most of this opportunity—or “coppertunity”—how great a boon it is to us collectively and individually.

QUITE certainly it can help a great deal to create a sound of a going in our machine-rooms. And the extra activity of machines in producing catalogues and circulars, and the rest, can only mean extra circulation of goods, and extra business in general for our good old country. Once again, “Well done, J.I.C. !”

ITS a fine, and should be a very fruitful, achievement. I say we must work it for all it's worth. For two reasons: First, for the definite gain which we can thus immediately secure in our own businesses and in the business of the community. Secondly, because increased activity and increased prosperity through using this new facility will amount to the very best persuasion that can be offered to the Postmaster-General for further concessions.

WE shall not get very far forward until we have again our penny post. The Postmaster-General says that he must have 7,000,000 more letters to deal with in a year if he is to give back to us what Rowland Hill got for us eighty years ago—our letter for a penny.

WE cannot prove that 7,000,000 more letters will be written on penny-post resumption. Rowland Hill could not prove in his day what the increase of letters would be. Probability as a guide in life was good enough, then. It's a good guide now.

ANYHOW, for a third time, let me ram it in—we can't do wrong in working for all it's worth the concession which the Employers' Federation and the Federation of Trade Unions, co-operating as the Joint Industrial Council, have had so great a part in securing for us.

OUR congratulations to Mr. Richard Austen-Leigh and Mr. Gerrard T. Meynell upon the new Master Printers' Annual. I can't congratulate Mr. Austen-Leigh upon the frontispiece portrait. It's a sort of a portrait of him and a sort of a portrait, a sort of a representation, of the re-toucher. I don't love the re-touchers of to-day's studios.

PASS on from the alleged portrait, and look over the calendar pages 2 to 25. Not many of them, you see. They are extremely interesting. And as full of points as a porcupine. I am reminded, for instance, as I glance over them, how over ninety years have now gone by since Mann and Sturdevant took out the first patent for a type-casting machine in the United States.

A JANUARY-11 entry almost startles me with the disclosure that George Baxter, who seems so early-Victorian, was still living when I, at any rate, was a child.

JUST a hundred years have passed, I learn, on looking at a January-26 entry, since, in 1823, William Clowes the elder made the first use ever made of steam for the printing of books. He died about a quarter of a century after this event.

OVER two hundred years have passed since Bowyer's office, being burnt down (in 1712), was re-built by public subscription. *O si sic semper!* Why doesn't the public always rally thus?

DEFOE and Ben Franklin both excogitated, at their different dates and in their English and American surroundings, the ideas of mutual fire insurance. Franklin greatly pleased the Quakers of Pennsylvania by this new notion. By the way, he, as a keen volunteer officer, surreptitiously caused the Quaker Chamber of that colony or plantation to buy a cannon. That is, he got them to vote a certain sum to buy “a fire engine” for the purpose of their property protection by the new mutual insurance organisation. With that money he bought a cannon, or caused it to be bought. They protested. Thereupon he reminded them that they had some time previously voted money for the purpose of wheat, barley or other grain, and by “grain” they had meant gunpowder, to help them against the Indians or the French. They did not like to name gunpowder. He said a cannon was as much a fire engine as gunpowder was a grain.

AN entry of February 12 says that Walter Hazell, first president of the Federation of Master Printers, died in 1919. I am very glad we have this means of reminding ourselves of the broad-minded men we have known; men whose memories are green; whose examples are stimulating. Walter Hazell actually did many of the things which some of us, I am afraid, would rather talk about than actually do. I should say that his mind was never more prolific, that he was never more himself, and that he was never more happy, than when he was devising one scheme after another for the benefit of the whole Hazell, Watson & Viney community. The success of his firm meant for him no less a thing than the success of all who were connected with it. We do well to honour his memory, and to remember once again that there are those still with us or among our cloud of witnesses who for all their friendliness may yet censure us by the simple dignity of their excelling.

“THOMAS DE LA RUE, printer, born 1793.” That is a March-24 item. It recalls to me how De La Rue invented the art of electrotyping in the late eighteenth-thirties. It is curious that he, presumably in London, and someone named, I think, Spencer, working in Liverpool, and a third man working at St. Petersburg, all independently hit upon electrotyping at just about the same time. I think all within the same year.

THE patent granted to William Nicholson in 1790 is mentioned under April 29. If I remember rightly, Nicholson elaborated a remarkable invention, which anticipated pretty well all the the important features of the flat-bed cylinder and of the rotary machine; but no machine illustrating his ideas was made in his lifetime.

SOMEWHAT similarly Clerk Maxwell, a great scientist, sixty years ago demonstrated the principles and practicalities of three-colour halftone; but no three-colour halftone plates were made in his day. The means for giving effect to and expressing photographically in the medium of metal, his shrewd forward-looking ideas, did not then exist.

THE birth of Bernard Quaritch is another April reminder. Too rarely, alas, do we find anyone perfectly happy in his occupation; someone whom we can hardly conceive of as choosing to do anything else. But Quaritch was such a one. He was frank with us. He plainly said it was his real love of investigating books, comparing books, handling books, not to say selling books, which was the main cause of his phenomenal success as a bookseller. He definitely determined to be THE bookseller of Europe, and this he surely became.

"WILLIAM GEORGE JENNER," printer of the s.s. *Egypt*, drowned 1922," is a May-22 entry. Sir William Waterlow very rightly invited the members of the Master Printers' Federation, in their annual meeting, to pay the tribute of honour to this working printer, who so gallantly divested himself of his life-belt when the vessel was struck, and gave it to a woman, whose life was thereby saved. How much greater are the things that unite us than are the things we have in difference. I am glad to recall that the Federation sent a substantial gift to his widow.

"PAPER duty repealed, June 12, sixty years ago." And what a fight had to be put up for it. It dragged over two sessions. It was one of Gladstone's greatest conquests.

THE fire at Bensley's Bolt Court printing office is recalled under the date June 26. Bensley was that alert-minded printer who took Koenig, the inventive compositor, into his employ, so that he could get on with his devisings. I suppose he financed Koenig while he produced, in 1814, his cylinder machine which attained the great speed of 900 per hour. Nearly four times the best hand-press previously ruling.

"SAMUEL RICHARDSON, printer and novelist, died on July 4," we are reminded. Honestly, I have never read his "Clarissa." I fancy the girl weeps on pretty well every other page, and, if so, you may read it for me. But very appealing to me is the thought of Richardson's temporary reader, Oliver Goldsmith, going in and out of Richardson's office in or near Salisbury Court.

ANOTHER July item recalls that just before the Cromwell period, a degree of the Star Chamber limited the master printers for all England to twenty. I don't know that I would mind it being limited, even to one, provided I was that one. Monopolies are abominable; especially when they are not our own.

"GEORGE FAULKNER, the prince of Dublin printers, died August 28, 1775," we read. He was a friend of Dean Swift. The Dublin printing craft has a Falconer now. I don't know if there is any family connection. There has been a good deal of changing of name-spelling even in a century or two. The front of Capt. Falconer's premises were more or less broken while I was in Dublin just recently. They

adjoin a cinema against which a bomb was thrown after the people had left. One man running away after the throwing of the bomb was killed, either in this main thoroughfare (now called O'Connell Street) or in a street just opening out of it.

By the way, it has been deeply interesting to me during the last few years, in rather frequent visits to Ireland, to meet with the different types of men, and to try what one man might do to interpret differing minds to each other. "Will you come and see us when we're a Republic?" one master printer asked me some few years ago. I met him this year, and found him thoroughly contented with the Treaty and with the Free State Ministers, and, of course, I did not remind him of his previous utterance. I doubt very much whether his republican zeal had ever been really very great.

SOME revolutionaries, I think, imagine themselves very brave if in the privacy of their homes they stick a stamp on a letter with the King's head upside down. They are not going to be down-trodden it by a bit of gum (to say nothing of cautious gumption) they can give expression to their anti-monarchical zeal.

So Cardinal Richelieu was a printer; in this sense, that he founded the Royal Printing Office in Paris. A September entry gives us this reminder.

ANOTHER September entry is that The Times published on September 10, 1912, a special printing number. A very good production it was!

WE should have paid a tribute last year to James Watson, the Scottish printer, and author of the "History of Printing," who died on September 24, 1722. He wrote most refreshingly about the way that Mrs. Anderson, the widow of Anderson, who had "the King's gift," or the monopoly of Bible printing in Scotland, used to worry any poor printer who dared to print any parts of the Holy Writ. The printers retaliated by printing a list of some of her Bible errata. But it was not one of her Bibles which omitted the "not" from the adultery commandment, and was called the "Wicked Bible."

COWPER and Applegarth are recalled in the October entries. I believe they were employed in The Times office very nearly a hundred years ago, and afterwards set up as engineers. They invented a four-cylinder machine.

ANOTHER item, Oct. 20th, is the monument unveiled to Giambattista Bodoni at Saluzzo in 1872. I should like to see some monuments to Caxton (in different places), to Baskerville in Birmingham, to Caslon the First, to William Bowyer, to Chas. Whittingham, to Dr. William Spottiswoode (President of the Royal Society), to William Blades, and to Sir Sidney Waterlow. Yes, and for the sake of his delightful little book, to James Watson, of Edinburgh.

NOVEMBER 2 has for its item that "Warren G. Harding, printer, and President of the United States, was born in 1865." His newspaper is getting on quite nicely, thank you. It made twelve or fourteen thousand pounds profit last year. Not an immense sum for a journal to earn, but a good deal for a local paper, and I think a good deal more than it earned before.

HAVE you seen Updike's "Printing Types, their History, Forms and Use," two octavo volumes, printed for the Harvard University Press, Cambridge, U.S.A.? D. B. Updike controls the Merrymount Press, of Boston. The lectures upon which these books were based were given as part of a course on the technique of printing in the Graduate School of Business Demonstration of Harvard University during the years 1911-16.

"SUCH a book," says Mr. Updike, in his preface, "can never be complete, but it must be completed." So he offers it, despite any features in it which may invite criticism. Perhaps, indeed, to some extent because of such features. I am going through these books, and hope to speak about them again. They are a great honour to all who have collaborated in them.

BY the desire of the Auctioneers' and Estate Agents' Institute, I am in a week or two addressing the London Branch upon the subject of Housing, and

particularly of the various Acts since the Artisans' Dwellings' Acts of 1875. I should be very thankful if any reader, writing me at 146, Fleet Street, E.C., would put me on to good relevant matter. I have Nettlefold's "Practical Housing," and shall consult Alderman Thompson's book. And I have all the Acts. A Yorkshire master printer was expressing to me his great concern at the overcrowding and comfortless home conditions of his staff. I know he speaks for many other printers.

BUT what are we trying to do? We are fond, rightly fond, of saying what a great craft printing is. Why not try to give some lead in the solution of this most urgent problem? As things are, about twenty to thirty years of home discomfort for the working community seem impending. If Walter Hazell or Sidney Waterlow were here again, and were with us as young or middle-aged men—nay, even as old men—I think we should get a good lead. Where are the sons of the prophets?

FRANK COLEBROOK.

Reviews

The Master Printers' Annual.—This invaluable Year Book makes its handsome appearance, and although there is little change to report in the contents of it there are one or two new features, including a section on "The Rights and Obligations of Printers under the Factory Acts and other Acts of

Parliament," and one on "Private Presses of Today," written by Mr. B. H. Newdegate. The editorial work has been done by Mr. R. A. Austen-Leigh and Mr. Gerard T. Meynell, and the book has been published as usual by Messrs. Spottiswoode, Ballantyne & Co., Ltd.

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Aids to Efficiency for Young Compositors

By G. H. SAYERS, Instructor, The London School of Printing.

WHILE correct methods of workmanship, combined with personal integrity are vital to efficiency and success, a by no means lesser factor in the same direction is a practical knowledge of the causes which deteriorate, destroy, or handicap the efficient working of the valuable and important material or plant wherewith the compositor plies his daily calling. With this aspect to the fore, the following points of knowledge are presented to warn, suggest, and equip young Caxtonians in habits of carefulness—habits which will not only aid them in the realms of efficiency, but which, if rigidly adhered to, will prove remunerative to those in whose service they are employed.

PRIMARY CAUSES OF TYPE DAMAGE AND PRECAUTIONS NECESSARY FOR PRESERVATION OF SAME.

CAUSE 1.—Traceable to placing galleys on a too full case of type when working at a composing frame: an analysis of lower case boxes a, r, t, u, and thick spaces will verify this assertion. *Precaution.*—At all times select a fairly empty lower case on which to place your galley, and do not slide other cases along when mounting on same.

CAUSE 2.—Omission of use of ligatures provided with all founts containing lower case characters of a kerned nature. *Precaution.*—Memorise the reason why ligatures (ff, fi, fl, ffi, ffl) are provided, viz., preservation of kerns, and neglect not their use in composition.

CAUSE 3.—Proofing unimposed type when "off its feet." *Precaution.*—Ensure that matter is tightly tied before proofing, and roll lengthways of matter or slightly at an angle when applying ink. Do not attempt a second proof if first shows evidence of being "off its feet."

CAUSE 4.—Proofing matter too heavily. *Precaution.*—Avoid proofing matter upon galley unless press has been adjusted for same, and so regulate your "pull" that while securing a "dead dwell" on impression the paper does but kiss the type; always use bearers with small formes, and for work containing much brass rule.

CAUSE 5.—Misuse of the tweezers (termed by some the typefounder's friend) when "picking for sorts." *Precautions.*—Avoid the use of tweezers for picking purposes; report the name and nature of fount shortage to the overseer, and use every means possible (by suggesting change of typeface, for instance, to "O.") to reduce this pernicious habit to a minimum.

CAUSE 6.—Lack of knowledge in the correct way to plane a forme (or thoughtlessness) with resultant destruction of serifs and the breaking off of kerned letters by misuse of planer when locking up formes. *Precautions.*—After placing quoins at finger pressure, plane lightly—nothing but harm can result to typefaces by planing after final lock-up; if letters are not level before final lock-up, either planer will be damaged by letter indenting same, or letter will become battered by force of planing. When type contains fine serifs or characters of a kerned nature cover planer with paper or piece of press blanket, and plane carefully and lightly.

CAUSE 7.—By thoughtless placing of cases of type on forme when correcting work on imposing surface, and leaving mallet, shooter, mechanical quoin key or composing stick on same. *Precaution.*—Collect

literals required for corrections into composing stick, or place between fingers of left hand, and for any over-running required use space box (a small four-compartment cardboard box containing mids and thins, thicks, en and em quads). Place mallet and shooter in imposing surface drawer, and quoin key in apron or overall pocket immediately after using, while the composing stick should be placed in device which may be made for the purpose by bending an old piece of brass rule (about 27 ems) "Z" shape.

CAUSE 8.—Omission of cleaning typefaces after proofing and printing. *Precautions.*—Make a habit of washing matter over with paraffin or benzol immediately after proofing; and after matter has been removed from chase, galley and scrub well out with potash or typewash, allowing brush to penetrate shoulders as well as face of type, rinsing thoroughly with water.

CAUSE 9.—Incorrect methods of distribution (a) when type has become "caked" through job having passed through foundry for stereotyping purposes, or when type is new; (b) when type is of a light-faced character containing hair-line serifs; (c) when type is of a script nature. *Precautions.*—(a) See that matter is washed thoroughly either with a solution of glycerine, or placed beneath a steam jet; or that boiling water has been poured over it. Do not endeavour to separate by banging sideways or beating upon imposing surface, remember the feet are susceptible to burring. (b) Exercise care by distributing flatway into case; do not pitch letters on their head, with resultant damage to serifs; (c) bear in mind that script type is the most valuable type (so far as cost is concerned) of any in the office; stand same upright in case when distributing, and cover planer with paper or press blanket when planing, not forgetting to plane forme with a finger-pressure quoin lock-up only.

CAUSE 10.—(a) Placing formes reverse way in forme racks containing slanting rests; (b) not pushing formes completely home in forme racks made simply of small dividing slips of wood. *Precautions.*—(a) Note carefully slant of rest before depositing forme in rack and place in correctly; (b) push forme fully home and so obviate risk of formes falling upon each other in latter construction of forme rack.

CAUSE 11.—Attempting to proof line of type in composing stick on press. *Precaution.*—Exercise thought by noting the inequality of height of composing stick caused by sliding portion, and the obvious effect upon the type as well as the tympan of the press: tie the line or matter up before proofing.

CAUSE 12.—Attempting to proof matter on wooden galley. *Precaution.*—Note the inequalities of galley and refrain from this type and press-tympan damaging thoughtless act.

CAUSE 13.—Setting "Lining Series" from four-fount cases. *Precaution.*—Exercise care when setting type from this class of cramped method of type storing, and especially refrain from use of tweezers for securing "points of punctuation" in smaller type sizes. (The use of such a case is a doubtful economy even though it prove a convenience in small printing offices).

CAUSE 14.—Shifting position of matter in a chase when alterations are made in same after having been "positioned" upon machine for printing. *Precau-*

tion.—When imposing see that furniture is placed at “head” and “left side” of all platen or small jobbing work when position of “lay” is of this (usual) order, so that any alterations made will not cause risk of type printing across “lay quads” or pins, at the same time notifying the machine minder should any variation have been made in width or position of forme.

CAUSE 15.—Carelessness or accident in machine room by platen hand or minder placing forme reverse way on machine; or omitting to remove grippers before testing forme for position on platen; or by side grippers working loose when job is being printed on machine. *Precaution.*—If it falls to your lot to impose forme in machine chase, see that same is imposed correct way in chase; reversible machine chases should be and are usually marked with an arrow to indicate head of chase, and, if so marked, see that this is farthest from you in imposing. *Warning.*—Do not make alterations to a forme returned to composing room when grippers have been across same without your overseer’s knowledge.

CAUSE 16.—The drawing out of a case of type and using as a footrest when sitting down to distribute at frames where cases are deposited in front of compositor. *Precaution.*—Do not indulge in this indolent practice; it is neither beneficial to yourself nor to your employer, for it will not only damage the type but the case itself.

CAUSE 17.—A too vigorous shaking of type cases when distributing, with resultant destruction of serifs of letters. *Precaution.*—In preference to shaking the case, spread the letters in the boxes by a light touch with the back of the fingers occasionally when distributing.

CAUSE 18.—A too heavy beating when making the flong in foundry, especially when hairline or script type is contained in the forme. *Precaution.*—Avoid using the aforementioned in work for foundry, or, if compelled to do so, advise stereotyper of frailty of typeface, with request for special care to be exercised.

CAUSE 19.—The returning to case of lines of display type, especially that made of inferior metal, after it has been through the hands of stereotyper more than once for moulding and casting purposes. *Precaution.*—When dissing type frequently used for foundry work, distribute in a separate case, or, if capitals only, distribute on the empty side of cap case.

CAUSE 20.—The placing of formes one in front of the other with but a quoin or piece of furniture between each, especially in foundry. *Precaution.*—Formes should not be placed in this type-damaging position; if formes in foundry are small, they may be left on stone and piled one upon the other with piece of millboard between, or returned to forme rack in composing room.

CAUSE OF DAMAGE TO HALFTONE AND OTHER BLOCKS, AND HOW TO PRESERVE.

CAUSE 1.—Piling blocks one upon the other, and laying face downwards on imposing surface or in a tray when a quantity are received for insertion in a particular job. *Precaution.*—Place upon a galley or in a tray; place a piece of paper between each block if compelled by quantity to lay one block upon the other.

CAUSE 2.—Planing in conjunction with type in a forme. *Precaution.*—Use finger pressure upon blocks, using small piece of furniture for planing type if matter is run down each side of block.

CAUSE 3.—Washing with potash and rinsing with water when blocks are incorporated with type. *Precaution.*—Remove blocks from forme previous to

washing the latter with potash before distributing; after washing with benzine, wipe with palm of hand, cover with vaseline and store in a dry place.

CAUSE 4.—Storing with rubber band around. *Precaution.*—Avoid this frequent practice, as in a very short space of time corrosion will set in.

CAUSE 5.—Wiping blocks over with rags without previously analysing same. *Precaution.*—Exercise care that rags used for wiping blocks contain no hooks, buttons, etc., certain destruction of block will otherwise result.

CAUSE 6.—Allowing type cases, mallet, shooter, planer, or even composing stick to rest upon formes containing blocks. *Precaution.*—Endeavour to secure a true conception of what a halftone block really is: the delicacy of its make, how the flattening out of the fine dots may destroy the whole beauty of the subject contained in same, and you will rigorously avoid the aforementioned thoughtless acts.

CAUSE 7.—Attempt by the inexperienced to remove plates from wooden base when same have not been squarely mounted. *Precaution.*—Do not attempt to dig brads out of mount by use of bodkin, etc. If compelled to remount, hold block fairly and squarely in right hand and bang down flatly and smartly two or three times upon imposing surface, when brads will rise above the mount and prove easy of removal.

CAUSE 8.—(a) Careless packing; (b) storing without packing; (c) storing in a damp place. *Precaution.*—(a) When packing blocks, after applying vaseline to face of block cover with small piece of greaseproof paper, on top of which place piece of card same size as face of block, then pack in paper, pasting at bottom, with pull of block on outside at top. (b) Do not stack blocks one upon the other on shelves, unless piece of card of fair thickness is placed between: the method, even with this proviso, is to be deprecated owing to damage risks; neither place in drawers in unpacked condition. (c) Ensure that blocks are stored in a dry place: dampness will cause corrosion of an irredeemable decomposing nature.

SUGGESTIONS FOR PRESERVATION OF WOOD TYPE AND HINTS FOR REMEDYING WHEN DAMAGED.

- 1.—Methods for preserving poster type:—
 - (a) Avoid the use of both potash and water for cleaning purposes; when distributing, remove from forme, and wipe thoroughly with a rag saturated in paraffin, and, if possible, store standing on end to allow the air to circulate around the wood.
 - (b) To prevent warping and to keep wood type in good condition, occasionally spread a small quantity of oil on iron imposing surface with finger, place letters face upwards upon same, leave until oil is absorbed by the wood—result will effectively protect and preserve type containing even the finest serifs.
- 2.—Suggestion for remedying slightly battered poster type:—

Soak in water, after which adopt method suggested in (b) to preserve from unnecessary warping.
- 3.—Suggestion for remedying badly damaged poster type:—
 - (a) Mix some warm glue with Spanish whiting to consistency of a thick paste.
 - (b) Thoroughly clear out depression and, if necessary, deepen same to ensure the preparation gripping.
 - (c) Plaster defects with mixture while hot, using sufficient to fill in all dents, ignoring the question of a smooth surface.

- (d) Having allowed mixture to harden, file down same level to face of letter, being careful not to scratch the even surface of same.
- (e) Oil letter thoroughly, and with the aid of an oilstone treat to a good even rubbing; result will produce a polished surface as good as, if not superior to the wood itself.

This method of repairing will withstand the average planing necessary for formes of poster character.

SUGGESTIONS.

Cuts and plates that are to be stored for a long

period may be effectually secured against corrosion by dipping in melted wax before storing.

Corrosion on zinco blocks, caused through dampness, etc., may be effectively removed by moistening part affected with water and rubbing with lead pencil eraser.

Wood-base electros and etchings may be made impervious to water and potash by placing in a pan of linseed oil and kerosene (equal parts) for a few minutes to thoroughly saturate the wood; this is also a good preservative for wood furniture, etc.

The Camco Die Press

A NEW PRESS FOR DIE AND FLAT GRAVURE PRINTING

THIS machine is the result of patient study of die press printing, and represents an advance in the design and construction of relief stamping machinery which should prove of considerable value to the trade. It includes many new and valuable features which will improve the quality of results as well as reduce costs of production.

DIE PRESS WORK

To deal first with the use of the press for die work, a brief description of the features may be of interest.

The press is massive in construction, and consists essentially of a rising and falling bed carrying a removable force plate and actuated on the Toggle principle. The head, supported on four pillars, carries the die, face downwards; the die is supported in a die holder provided with a reciprocating motion to take the die to the back of the press for inking and wiping.

One of the chief points of interest in the press is its wiping device. It is usual to apply a suitable ink by a roller and to remove the surplus ink from the surface by means of a paper reel. In the present case the furnishing or inking arrangements are original and well designed. The inking roller revolves continuously with the ink ductor roller, the feed being readily adjusted; after passing the inking roller, the die passes immediately over a flexible steel blade, which removes the excess of ink and returns it direct to the ink box. Close to the steel blade is arranged the paper reel, so that the inking, scraping, and wiping follow one another so rapidly that even volatile inks can be dealt with without any difficulty. Equally, by using the steel knife wipe, stiff varnish inks can be used in a way which has hitherto been impracticable.

The novel inking arrangements extend the scope of die press printing, and the results which we have seen from particularly difficult open dies were remarkably successful. It is claimed that the new arrangement saves 75 per cent. of ink and 60 per cent. of paper; an examination of used reels certainly shows how efficient is the work of the steel blade, and, in the majority of cases, the paper can be used a second time.

The press is easily accessible, all adjustments and the inking mechanism being ready to the hand of the operator. All controls can be actuated from the feeding position, and both inker and wiper can be

checked by one lever. A foot pedal stops the machine instantly in any position. It is claimed that the speed is limited only by the capacity of the feeder, and the press has been frequently run on a large die at a speed of 1,200 an hour. The feeding is on a flat table immediately in front of the feeder. The press will take a die up to 10 in. by 6 in.

GRAVURE PRINTING

It is claimed that this is the only machine available on which both die printing and gravure printing can be done, and in possessing such a machine many users will, no doubt, be encouraged and make a beginning with gravure printing of one kind or another. The necessary changes are made in a few minutes, and the gravure plate is supported face downwards in the die holder. The paper reel is removed, and the steel blade now becomes the doctor of the gravure machine. It is held to its work by a spring pressure, and is provided with a traversing motion to avoid any risk of scratching the copper surface. We saw the press in operation for gravure printing running at a speed of 1,200 impressions an hour on all classes of paper. Every impression was satisfactory, even the first one after starting up the machine. A force is made to suit the size of the subject being printed, and a mask protects the edges of the paper from being soiled by the edges of the plate; the mask moves out of the way automatically for setting and removing the sheets.

This type of press has undoubtedly a considerable future in commercial gravure printing for small runs where a sheet-fed rotary could not be used economically. Now that the difficulties of flat-bed gravure printing have been entirely overcome and commercial printing speeds shown to present no difficulty, we should see this beautiful process more frequently used. For example, covers and plates for small editions of catalogues and books may now be undertaken by any printer with a Camco die press installation, and he will order a gravure plate from the engraver in the same way that he orders a half-tone block. In colour work, the flat-bed gravure press will make the gravure process a formidable rival of other high-grade processes of colour reproduction.

The Camco die press is fully protected by patents, and has been designed and is manufactured in this country by the Canadian American Machinery Co., Ltd., 63, Farringdon Street, London, E.C.4.

A Veteran

MR. THOMAS NEWMAN, whose death at the age of 87 is recorded, celebrated sixty years' connection with The Bucks. Standard, Newport Pagnell, a year or two ago.

Williams, Lea & Company's Concert

A COMMITTEE of this firm organised a splendid concert at Shoreditch Town Hall in aid of the funds of the Lloyd's Memorial Seaside Home, and this most deserving institution will greatly benefit therefrom.

Quality in Commercial Printing

By R. B. FISHENDEN.

[Extracted from a recent lecture at the Exhibition of Commercial Printing at Northampton.]

HIGH-QUALITY work in commercial printing is the only kind which can give satisfaction either to the printer or to his customer. The business man who sends round for estimates to all the available printers, and chooses the lowest tender irrespective of all other considerations, is not a good business man. The constant call for cheapness has, in too many cases, come to be the only consideration in commercial work—an idea which can be proved to be fundamentally wrong. Cheap work that must necessarily involve printing on poor paper in poor ink, and the whole job done hurriedly and without thought, must give a shoddy result, and cannot but react badly on the business in connection with which such printing is used. The business man who chooses the lowest tender for his printing would probably be horrified at the idea of clothing himself in a badly-fitting suit made of inferior material, because he would feel that his customers with whom he came in contact would under-rate his commercial importance; but does he not forget that, whilst he only meets a limited number of customers every day, yet his office stationery, leaflets and catalogues reach thousands of customers or prospective customers, with whom he cannot hope to obtain personal contact. The best way of giving any business a high tone and promoting confidence is to have the printing in connection with it carried out in the best possible way, and, as far as practicable, in a style which can be associated with the firm's productions.

An invoice heading, a memorandum or a leaflet can be made compellingly attractive, and the means by which the result can be obtained are simple; in fact, simplicity is their very essence. A direct and pure style, which will give force to the chief items to which attention is to be drawn, has been shown to give the best results, and the examples on the walls of this exhibition are eloquent testimony of the high standard of printing which is done in Northampton. It seems so easy to be restrained in typographic display; always to confine the type to one, or at most two series which are strictly related one to another, to eliminate most of the ornaments which printers commonly use, and to allow plenty of white paper to show the type to advantage; yet, in spite of the simplicity and the apparently obvious truth of these principles, they are not yet sufficiently acted upon. It is, of course, to the immediate commercial disadvantage of a typesetter to offer advice of this kind, but the printer who concentrates on a few type series in his office, and puts in sufficient weights of them to avoid that bugbear of so many composing rooms, "picking for sorts," will find that many of his difficulties and those of his staff will be eliminated, and that the quality of the display composition will improve out of all recognition.

In the selection of type faces, the chief factors should be the legibility of the individual letters and their freedom from eccentricity; but the qualities that are required in a type for book printing are somewhat different from those that are necessary in type that is to be used for display work.

A book type, in order to be easily read, must be of such a character that the eye can follow along the line and read the words as groups without any strain or effort. It is frequently found that a good book-printing type does not fulfil the necessary require-

ments for display work, although there are some notable exceptions to this statement. A display type must possess striking characteristics, which make it in larger sizes build up well into a design without of necessity having the smooth qualities referred to, and yet still be free from eccentricity. Any type which departs from the standards of letter design which have been definitely settled for all time is a freak, and cannot have anything but a passing vogue. This does not mean that there is no scope for variety or originality in type design—a subject which is still being explored with advantage. At present the trend of ideas is largely in the direction of the revival of the types cut in the sixteenth century, and it is certainly open to question whether the fine work of the early masters of our craft are to be excelled.

In advertising, however, it must inevitably be the desire on the part of advertisers for a fresh form of type to claim the attention of the public, and naturally it will be the desire of the printer and the type-founder to meet the demands of their clients.

Typesetting is probably the most interesting process in connection with the printer's craft, and certainly the most accurate. The modern developments have all been in the direction of improving the standard and the quality of the product, so that foundry type to-day still holds unchallenged its proud position for all first-class printing. The metal alloys used are the outcome of long experience, aided by the results of researches carried out with a view to obtaining a type metal which shall be of the maximum hardness and yet give the best face to the type. In casting with type metal of this quality, it is only possible to use machines which are specially designed for the purpose, and in which the essential temperatures at the moment of casting may be maintained and adjusted with the greatest possible accuracy.

The point system has been of enormous benefit to the printing trade in simplifying the work in the composing room, but, whilst the point line system has certain practical advantages, it cannot be said that it is an unmixed blessing. In order to conform to the point line system, the beauty of the descending characters in many series has been partially sacrificed, and it is probable that in future printers will prefer in the case of finely-designed types to retain their original beauty, although this will mean losing the advantages which the point line system undoubtedly offers.

With regard to printers' ornaments, the present revival in interest in printers' flowers and decorations designed in the sixteenth and seventeenth centuries is very gratifying. These flowers were cut as punches in the same manner as types, and therefore harmonise perfectly with the types themselves, whereas many of the type borders and decorations which have been designed more recently appear obviously foreign to the type itself. Those which are shown this evening have been selected from the specimen book of Fry and Steele, published in 1795, although some of them have been known to date back to the seventeenth century.

An American Visitor

MR. GEORGE H. CARTER, the Public Printer of the United States, arrives in this country for a visit on May 19.

The Great Distance Limit Case

FAR REACHING JUDGMENT.

THE judgment recently given in the case where newspaper circulation managers sought to interfere with the right of a newsagent to enter into contracts with such wholesale agents as he desired, will have very far-reaching results. The whole question of the power of a Federation consisting of traders to act in the interests of its members even in a fashion that appears arbitrary, has been established, and so long as this judgment remains unchallenged it settles what has been a very disputable question. In this particular case, which was heard before Mr. Justice Russell in the Chancery Division, Mr. William James Sorrell, retail newsagent of Hoxton, a member of the National Federation of Retail Newsagents, Booksellers and Stationers, brought an action against Mr. Valentine Smith, circulation manager of The Daily Mail, and other members of the Circulation Managers' Committee of the London daily newspapers, to restrain them from procuring or attempting to procure a breach of a contract made between him and Messrs. Watson & Son, wholesale newsagents, and from interfering or attempting to interfere with his right to enter into or continue such contract, or generally with his right to carry on his business as he wills.

This is an important test case. An array of distinguished counsel appeared, including Sir John Simon, K.C., Sir Ernest Pollock, K.C., Mr. Maughan and Mr. Clausan. The relevant facts in the case were never disputed. For the purpose of distributing the daily morning newspapers of London to the public, three classes discharge their respective duties. The publishers produce the newspapers and supply them to the wholesale newsagents, the wholesale newsagents in their turn supply them to the retail newsagents and they in their turn supply them to the public. That account is sufficiently accurate with this addition, that the well-known firm of Messrs. W. H. Smith & Son (who are wholesale newsagents on an extremely large scale and obtain their supplies direct from the newspaper offices) in addition to supplying retailers direct, supply also wholesale agents, who in turn supply retailers.

The plaintiff, at the request of his Branch, ceased to deal with Ritchie's because Ritchie's were supplying newcomers who, in the opinion of the Retail Federation, were cases to whom the Distance Limit policy should be applied.

The defendants, at the request of Ritchie's and in combination, intervened, and for the purpose of securing that the plaintiff should return to Ritchie's as a customer brought pressure to bear on Watson's to discontinue their supplies to the plaintiff.

This pressure was exerted on Watson's in part directly by threatening to discontinue supplies to Watson's, and in part indirectly (through W. H. Smith & Son) by threatening to discontinue supplies to W. H. Smith & Son if they did not discontinue supplies to Watson's so long as Watson's continued to supply to plaintiff. In other words, the defendants combined to bring it about by threats that Watson's should refuse to deal with the plaintiff, i.e., they combined to interfere by coercion of Watson's with the trade of the plaintiff, with his right to carry on his business as he would, and to deal with such people as he thought fit.

In the course of a lengthy judgment Mr. Justice Russell said:—

"In this case I hold upon the evidence that the defendants combined to interfere with the plaintiff's right to trade as he willed by means of threats, and I hold upon the authority of Quinn v. Leatham that that is actionable if it results (or would result) in damage to the plaintiff unless sufficient justification exists."

Two questions now arise for consideration. The first is, whether the event which the defendants contrived to bring about by threats, viz., the return of the plaintiff to Ritchie's as a customer, would, if brought about, have caused damage to the plaintiff?

The evidence is not very strong on the point. The event has in fact never occurred. The evidence does, however, establish that Watson's terms of supply were pecuniarily advantageous to the plaintiff as compared with Ritchie's terms. It also establishes that Watson's premises being much nearer to the plaintiff's shop than Ritchie's, were more convenient for the purpose of the plaintiff obtaining extra supplies when suddenly or unexpectedly required; and it seems to me that apart from the mere element of convenience it must follow that less expense would be incurred in sending the messenger the shorter rather than the longer distance.

The evidence justifies me in holding, as I do, that the event which the defendants combined to bring about would, if their combination was successful, cause damage to the plaintiff.

The second question is a difficult one. Did sufficient justification exist for what the defendants did?

The conclusion which I must draw is that the only excuse or justification suggested from the acts of the Committee is their desire to have the final voice in each case as to the application of the Distance Limit policy. It is not that they object to this policy in principle, but they claim to decide whether or not it shall be applied. To quote the effect of answers 'the Committee claim the right of imposing their opinion, and object to the Federation imposing their opinion as to how many retailers there should be.'

Is this a sufficient justification? The Committee had no relations direct or indirect with the plaintiff. There is no suggestion, on the evidence, that the act which the plaintiff had done (in changing his wholesale agent) affected in any way the trade interests of the defendants. Whether the plaintiff's wholesale agent was A or B would not increase or diminish the sale of the defendant's papers. It might indeed well be that the greater convenience of Watson's for the purpose of emergency supplies would result in increased sales.

Again, it might well be that if the newcomers in question had invaded areas already sufficiently equipped with retail agents, the plaintiff's action, if it had ultimately resulted in the retirement of the newcomers, might have proved beneficial to the defendants. They made no inquiry as to how their trade interests might be affected.

They acted simply for the purpose of establishing their claim as against the Federation of having the sole voice in Distance Limit questions. Nor is it suggested in exercising his undoubted right to change his wholesale agent the plaintiff was taking a step in any way directed against the defendants.

In my opinion, in order to justify an otherwise unlawful act on the ground of protection or promotion of trade interest you must show that it is for your direct trade interest to do the act in question. That

is not the case here. It is not enough to suggest that there is some dispute between you and a third party (such as is said existed here between the Federation and the Committee) and that the act complained of will or may assist you in that dispute. There was no dispute between the plaintiff and the Committee, and although the plaintiff was a member of the Federation against which the Committee desired to establish a right to decide Distance Limit cases, that fact does

not justify the violation by the defendants of the plaintiff's right to select the persons from whom he shall obtain his supplies.

In the result the action succeeds. There will be an injunction restraining the defendants from interfering or attempting to interfere with the right of the plaintiff to enter into or continue such contracts or contractual relations with Watson's as he wills. The defendants must pay the costs of the action."

Ratting

“OF all the members of the lower creation, it is fairly safe to assume that few are looked upon with greater contempt and scorn than is the rodent which we know as the rat. Let it be known that one of these creatures has found a domicile in any household, and immediately every member of the family, from the eldest to the youngest, will exercise any means within his power to encompass its extermination, and feelings of joy and thankfulness will be experienced by all when the visitor is found securely imprisoned in a trap, or has satisfactorily provided his natural enemy, the dog, with the opportunity of shaking it to death. Thousands of pounds' worth of damage is caused every year by the depredations of these four-footed creatures, and an equally large amount is annually expended by local councils and other bodies in the vain endeavour totally to exterminate the vermin.

“Not only does the rat do almost untold damage to the food of the nation in the way of destruction of grain and other commodities, but, by reason of the unsalubrious surroundings which generally provide its habitation, it is also the carrier of disease, and is often the cause of the outbreak of a serious epidemic. Not infrequently also the cause of a bad outbreak of fire has been traced to the activities of this comparatively small animal.

“Shakespeare refers several times in his plays to the rat, and generally in terms of abuse and contumely, and other classical writers have followed his example.

“Seeing, therefore, the feelings of revenge and desire for extermination which are harboured by men and women against the rat, and noting the efforts which are put forth to ensure its destruction, it seems natural to inquire whether it is justifiable and defensible to apply so opprobrious a term as ‘rat’ to a fellow-craftsman who, for reasons, perhaps, which confidently appeal to himself, hesitates to avail himself of membership of a trade union. The term is by no means a modern one, for Lord Mahon in one of his books informs us that the word ‘rats’ was ‘levelled at the converts to the government of George the First,’ and an interpreter of the Canticles states that the term is used to describe ‘one who deserts his party or associates.’

“The ‘rat’ as he is known to the present generation is one who fails to recognise in any way ‘the dignity of labour.’ Undeterred by any conscientious feelings of honesty and integrity, he does not hesitate to try, by accepting lower wages and working longer hours, to obtain employment at the expense of a fellow-worker. In doing this he is inflicting injury upon himself and also upon those who are dependent upon him. To be quite fair and impartial, however, it must be conceded that in some cases the non-unionist will be prepared to advance some argument in defence of his severance from trade unionism; but as a rule such defence is founded upon entirely erroneous hypotheses. For instance, he will argue

that as a liberty-loving free-thinker he is justified in acting according to his own inclinations as to the disposal of his labour, which argument at first sight might seem to be somewhat reasonable: but when subjected to analysis this excuse will generally be found to have its foundation on little else than selfishness.

“There are others, too, who, plying their avocation as non-unionists, are not called upon, for the time being at least, to dispose of their labour for wages below the union rate. This case is, indeed, a bad example of ‘ratting,’ for the individual in this instance is reaping the reward of those who have laboured for long years, frequently at great personal sacrifice, to obtain that same ‘living wage’ which he is now enjoying, and for being able to obtain which he ought at least to show recognition by aligning himself with comrades who have borne the heat and burden of the day. Instead, the non-unionist is content to enjoy these better conditions of working without contributing one penny of the unionist rate of pay he obtains towards alleviating the lot of his unemployed companions, or extending a helping hand to the widows and children of those who have fallen by the way.

“A favourite argument advanced by those who oppose trade unionism, advanced the more strongly as a rule by the non-unionist employer in endeavours to dissuade his employes from joining the ranks of the unionists, is that a combination of workmen is founded chiefly with the object of waging war on employers generally. To those who know the facts nothing can be farther from the truth. Could anything be more conducive to peace and tranquility, when questions of hours and wages arise, as they are bound to do at times, than that employers and employed should meet round the conference table, and discuss from practical inner experience the pros and cons of the situation and mutually agree on a settlement? This conference can only be possible when workers are combined, and have trained officials to represent them and to expound their views.

“It is the knowledge of what trade unionism has accomplished in the past, and the certainty that peace in trade questions can only be secured by combinations both of masters and men, that have led up to the formation of the League of Nations, the main object of which is, by the same process of round-table conference, to put away all thoughts of war and to usher in an era of peace.”—X., in London Typographical Journal.

The De Montfort Press

THIS well-known Leicester house has just removed to the works which have been specially built for them on the outskirts of the city. These works have been specially planned for labour-saving, and the expeditious handling of material. Altogether it is almost ideal in its arrangement.

Complete Accountancy for Printers and Stationers

Single and Double Entry: Preparation and Rendering of Accounts: Capital and Trading Accounts: Trial Balances, Balance Sheets: Bill Transactions: Private Drawings: Bank Account and Investments: Private Ledger: Order Sheets, Work (Instruction) Dockets, Daily Time Sheets: Collection of Costs: Keeping and Taking of Stock, Plant and Materials: Maintenance and Depreciation Accounts: Analysis (and Allocation) of Establishment Charges—of Working Position—of Sales—of Labour Values—of Estimates and Actual Costs: Discounts and Commissions: and Miscellaneous Forms and Diagrams designed to furnish Pointers for securing Smoothness in Inter-departmental Working and for Future Operations based on Past Trading, with copious examples.

By FREDERICK S. BARNETT.

PART I. SECTION I. (Concluded.)

It now falls appropriately to consider how the various records contained in the account books described are to be utilised for the purpose of maintaining a continuous touch with the financial position of the business. This is an object that *must* be kept in view, and secured as far as possible by the responsible head, whether the undertaking involve a modest turnover of £50 or £100 a week, or an income and expenditure of £20,000 in the same period. The personal interest is probably as great proportionately in the one case as the other, and, though this series is intended strictly for those who *need* guidance in elementary matters, even one who considers himself advanced, if not indeed expert, in all such practice, may gleam a useful hint or two as we progress. This particular reflection has been aroused by a passage in a work issued by a society which claims to be at once philosophical and scientific, viz.: "The evolution of industry has made it impossible to distinguish the particular contribution that each person makes to the common product, or to ascertain its value." A more appropriate and sustainable proposition would be to the effect that "the evolution of *scientific accountancy* has made it *possible* to distinguish," etc. This will be considered at greater length under its suitable heading later on.

The point the writer wishes to make here is this—that the period of analysis of a business, large or small, should be made as short as its circumstances permit. Owing to neglect of this precaution, many men have been brought to a sudden realisation at a twelve-months' end that for two-thirds or three-quarters of that term their business has been retrograding instead of advancing, and "recovery" is a much more difficult process than "maintenance." For this and other reasons it is much wiser, and generally speaking easier, to take stock of one's position, broadly, say once a month, than to rely upon a close analysis at six months as the preliminary to an annual balance sheet. This purpose may be conveniently achieved by adopting

THE JOURNAL,

which is very commonly devoted to the record of daily transactions such as are covered in the Day Book of our plan, but which can quite well be confined to the object now aimed at.

The four main things that it is desirable to ascertain and to be able to absorb and to demonstrate if called upon are the following:—

(1) The CASH position as revealed by Cash Book and Bank Book.

(2) The outstanding DEBTS as shown by Bought Ledger.

(3) The outstanding CREDITS as recorded in Ledger.

(4) The approximate value of Stock, Plant and Machinery, as, say, on the last day of each month. No explanation is required as to the ascertainment of the first three items, except that it implies that the records shall be kept close up to date. It is not difficult to estimate proportionately and include upon the Debit side such overhead charges as Rent, Rates, Taxes, Heating, Lighting, etc.; or the Depreciation of Plant and Machinery, which are practically at fixed ratios.

The periodical estimation of Stock carried in a retail establishment calls for special consideration. As between one month and its successor one has to take the value of the first as already determined, add thereto new purchases, and deduct cash and credit sales as recorded in the counter sales books and the cash register, and the credit sales by the counter waste book. It is apparent that these two will not be in agreement, as valuation will be based on wholesale and cash or credit sales on retail prices. A fairly accurate adjustment, however, may be arrived at as follows:

Given a principle of adding a profit-margin of $33\frac{1}{3}$ per cent. on goods of quick sale and slow imperishability, and 50 per cent. on those of opposite quality, a parity sufficiently close might be put at, say, 40 per cent. Then the problem may be worked out somewhat on these lines, for each £100 of sales during the month:—

Cash or credit sales	...	...	£100
Less profit-margin	...	...	40

Estimated reduction of Stock ... £60

So one may take the whole problem in something like this:

Estimated value of Stock, Jan. 31	...	£650
Additions during February	...	50
		700

Less cash or credit sales	...	£60
Less depreciation, say	...	7

— 67

Valuation as at Feb. 28 ... £633

In a united business such as this series is (on a comparatively small scale) contemplating, there would further have to be dealt with such matters as unconsumed paper stock and many other items, as well as working plant, machinery, etc. But as these will each be dealt with in some fulness in another place, it will be sufficient for present purposes if we assume values to illustrate our monthly Journalised Summary, and it would stand somewhat as follows:

Dr.				FEBRUARY 28TH, 1923.				Cr.			
	£	s.	d.		£	s.	d.		£	s.	d.
To Sundry Creditors, as Bt. Ledger	820	0	0	By Cash at Bank	380	0	0				
„ Bills payable not included above	420	0	0	„ Cash in hand	52	0	0				
„ Rents, rates, taxes, heating, lighting, power, etc.	150	0	0	„ Sundry Debtors, as per ledger	250	0	0				
„ Credit Balance	995	0	0	„ Stationery Stock	633	0	0				
				„ Unconsumed Paper Stock, etc.	220	0	0				
				„ Plant, Machinery, etc.	700	0	0				
				„ Work in progress, estimated	150	0	0				
£	2385	0	0	£	2385	0	0				

Let it be borne in mind that this suggested monthly summarisation is not intended to supersede or to anticipate (even it may be written to facilitate) the preparation of the Trial Balance or Balance Sheet proper. It is simply a rough-and-ready guide to the general position of the business at the briefest convenient intervals, thus affording the management the earliest opportunity of applying check or spur in any given direction. The summary, so far as it goes, may almost assume a stereotyped form, subject, of course, to varying figures.

It might well be accompanied by such statements as the following, where the "position" is to be submitted to a board of directors, committee of management, or a managing director not directly concerned in the practical control:

- (1) Travellers' returns for the month.
- (2) Collectors' returns for the month.
- (3) Number of hands employed—(a) male, (b) female, (c) casual.
- (4) Wages bill.

(To be continued.)

Stationery Office Dispute Settled

IT is gratifying to be able to report a settlement of the unfortunate dispute which was creating considerable difficulty in London printing offices doing work for H.M. Stationery Office.

The dispute originated in the works of Messrs. Thos. De La Rue & Co., owing to a difference of opinion arising between the firm and the London Branch of the Paper Workers' Union regarding the employment of a small number of non-society workers. The firm took exception to action taken by the Union to induce these workers to join the Union, and the Union objected to a notice which the firm insisted on putting up in the works to the effect that the workers could please themselves as to joining the Union. Failing to secure a withdrawal of the notice, the Union labour was withdrawn.

This firm being contractors to H.M. Stationery Office, difficulties arose when they proceeded to deliver the work they had produced to the S.O., as the Union had issued instructions that their members were not to handle work from this firm. The S.O. authorities took up the position that they must accept deliveries and supply them with paper, as the firm had not contravened the fair wages clause. The Central Branch of the Paper Workers' Union then withdrew their labour from the Stationery Office

works and warehouses. Subsequently the Government contractors were prevented from making deliveries, and later from executing work for the Government.

The attention of the Union was called to the fact that this aggressive action contravened the constitution of the Joint Industrial Council, and as the Council was meeting in the near future, it was brought up there for discussion. Once again the J.I.C. justified its existence, and showed it is able to take a judicial view on questions submitted to it. A resolution was unanimously adopted, supported by both sides, expressing the opinion that the Union had not complied with the constitution, and recommending their executive to put this right by removing the embargo and then asking the assistance of the J.I.C. Steps were taken, but not with any measure of success at first, but eventually a settlement of the dispute in the S.O. was reached, the Union agreeing to handle all work, and the S.O. to reinstate after a week the members of the Union.

The negotiations which led to a settlement were conducted by Mr. Hanaway and Mr. Newland, the national officials of the Union.

Some difficulties in contractors' offices still exist, but efforts are now being made to remove these.

Veterans in the House of Truscott

MR. A. DE JERSEY has been with the House of Truscott in the composing department for 65 years, and is still at work. There are five other veterans in this department who have served for over forty years. They are: Mr. C. Perman, 56 years; Mr. W. Smith, 54 years; Mr. M. Rushbrook, 49 years; Mr. G. Perman, 48 years; and Mr. Steel, 44 years—a total of 316 years of service with the firm for these six veterans.

It may be added that five other members of the L.S.C. have served between 36 and 40 years with this house, while the Perman family have achieved what must be a unique record. The total aggregate service of the father and two sons of this family is 146 years; Mr. Perman, the father, worked for 42 years, and the two sons, Messrs. C. and G. Perman, have so far

worked for 56 and 48 years respectively. The sons of the two latter are also working with Messrs. Truscott. The Perman family, therefore, have done 91 years' service with the firm, *i.e.*, from 1832—1923.

Long-service records in the binding department of Messrs. Truscott are as follows: H. Gillman, 55 years; H. Joselin, 54 years; T. Deverell, 50 years; C. Deverell, 47 years; W. Evans, 43 years; R. Burrows, 42 years; J. Cartwright, 40 years.

In the machine department: Mr. Cannon, 60 years; Mr. Rutt, 48 years; Mr. White, 40 years.

In the numbering department: Mr. Walters, 54 years; Mr. Page, 45 years. And in the ruling department, Mr. Newton, 55 years.

We should be glad to hear from other printing establishments as to whether this record can be equalled or beaten.

Trade News

Extension of Premises

IN order to cope with increasing business, Messrs. Smith & Young, of Maiden Lane, have taken over a large block of adjoining premises, and have installed some of the latest machinery, particularly for die stamping and embossing work for the trade.

Some Order

THE American Bible Society has recently placed an order for one and a half million volumes of the books of the Scriptures. Each copy will be of sixty-four pages, strongly bound, printed in English and Spanish, and sold in Mexico and South America for a single cent. This is probably the largest order given at one time and to one firm for printing the Scriptures.

Stationers Company

THE Court of the Worshipful Company of Stationers has elected as Renter Wardens, Mr. J. R. Riddell, Principal of the London School of Printing, and Mr. Alfred Langley, Vice-President of the London Master Printers' Association. Probably there are no two Liverymen who have rendered greater service to the Craft than these two progressive printers.

Typograph Composing Machine

THE sole selling agency for this country of the Union Typograph Composing Machine has been secured by Mr. A. L. Edler, 78, Southwark Street, S.E.1, who is offering the latest model at a greatly reduced price. Our readers will remember that this machine was first introduced here by Mr. O. Soldan, whose exclusive services, together with those of the staff who have up till now attended to the technical part of the Typograph, have been secured by Mr. Edler. Mr. Soldan, who introduced the Lightning Proof Press to this country, takes with him also the sole selling rights of this machine.

Milk Labels

AT first glance, there does not seem to be a close affinity between printing and milk, but a proposed regulation issued by the Ministry of Health in regard to labels for use on tins of condensed milk shows that the two trades are not so far apart as might be supposed.

At present, large supplies of labels are printed for wholesale firms in this country, and are then sent abroad to be affixed to the tins as they are filled. The Ministry of Health's new regulation would make it incumbent that the labels should bear the name and address of the actual manufacturer of the condensed milk. Should this regulation become operative, it is obvious that each of the various manufacturers abroad would order his own labels, with the result that the business of supplying them would be lost to this country.

The matter has been taken up with the Ministry of Health by the Federation of Master Printers, who suggest that the purpose of the regulation would be served if the name of the English wholesale distributor was inserted on the label instead of that of the manufacturer. Such a course would give the necessary means of protection and enable the Ministry to trace to its source any goods with which it was not satisfied.

Duke of York's Wedding

BOYS representing thirty great British industries were invited to attend the Duke of York's wedding. The Duke, as President of the Industrial Welfare Society, has shown great interest in the boy life of the country, and it was at his own request that such boys were included amongst the guests. Included in the firms represented were Messrs. Waterlow & Sons, Ltd., printing; Messrs. Thomas & Green, Ltd., papermakers; and Messrs. Mander Bros. (Wolverhampton), ink, varnish and colour makers.

The King and Queen Visit a Paper Mill

MUCH interest was aroused last month by the visit of the King and Queen to the Laverstoke Paper Mills at Whitchurch, Hampshire. These mills have been in existence for two hundred years, and manufacture the paper for bank note printing. The industry has been carried on upon the same spot by the same family, from father to son, for two centuries. The greatest secrecy has always been observed as to the processes of manufacture of this banknote paper, and very stringent precautions are taken lest any secrets connected with this should be divulged.

Bibliography

THE concluding lecture of the series arranged by the Joint Committee of the Stationers' Company and the Printing Industry Technical Board was given by Mr. Sidney Hodgson on "Bibliography," under the chairmanship of Mr. John Ballinger (President of the Library Association). The attendance was somewhat smaller than at the previous lectures, owing doubtless to the fact that the subject made only an indirect appeal to the printing craftsman. The lecture, however, was thoroughly enjoyed, and Mr. Hodgson was heartily thanked for it.

Later Posting for Printed Paper Packets

OUR readers should know that the hour up to which printed paper packets that are prepaid a half-penny may be posted for delivery by the first post of the day following will be extended throughout the country. At most head offices the latest time will not be earlier than 4.30. In certain districts an even later hour will be fixed. In London the latest time of posting will be 4.30 at the principal offices, and from 4 to 4.30 at the less important offices and letter boxes. Packets prepaid one penny or more are exempt from this restriction.

Annual Meeting of East Anglian Master Printer

THE above was held on April 19th, at the Bell Hotel, in Norwich. After the transaction of business, the members of the Master Printers' Association and their guests sat down to luncheon. Mr. P. Piggott, of Cambridge, proposed the toast of "The National Federation," and Mr. R. A. Austen-Leigh, President, and Lieut.-Colonel H. Rivers Fletcher, Vice-President, responded. The Rt. Hon. the Lord Mayor of Norwich proposed "The East Anglian Alliance," which was responded to by Mr. H. Hanson, and "Our Alliance Associations" was proposed by Mr. Cecil Clap, President of the East Anglian Alliance of Master Printers, and responded to by Mr. W. F. T. Jarrold, Mr. Percy Piggott and Mr. A. Garrod. Mr. A. E. Goodwin, in proposing the health of the Chairman, gave a general survey of current trade topics.

Costing

A COSTING Examination is to be held at Stationers' Hall, at 6.30 p.m. on Monday, May 7th. Enrolments are now being made at the London School of Printing for the Summer Term Costing Class which is held on Wednesday evenings during May and June. This short term class is especially formed for giving those holding executive positions an opportunity to study the principles of scientific costing. Intending students should make application to the Principal for enrolment without further delay. The fee is 21s. for the term. Students may sit for examination on the results of which a diploma is awarded.

Map and Chart Printing

SOME concern is being expressed amongst map printers throughout the country at the tendency of Government Departments to concentrate the whole of their work at their own establishments. Both at the Ordnance Survey Offices and at the Admiralty, we understand arrangements are in hand for increasing the work of printing maps and charts. The Map Publishers' Association, together with the Master Printers' Federation, have considered this matter, and are making representations to the Department in defence of firms which have practically devoted themselves entirely to this branch of work.

The Winkler Feeder

MESSRS. WILLIAM J. LIGHT & CO., LTD., 36-38, Whitefriars Street, E.C.4, are making great progress in popularising the "Winkler" automatic sheet feeder. It is becoming an essential part of the equipment of the up-to-date printing house. Strongly constructed, safe to operate, reliable in working, it secures perfect register by the automatic side-lay even when the machine is running at its maximum speed. The automatic throw-off instantly stops the machine when the supply pile is exhausted or when the paper feed is disturbed by torn paper or anything else. There is no necessity even when starting a run to feed the first sheet by hand. Yet perfect in its operations as this feeder is it is simplicity itself compared with earlier efforts to produce similar results. A very great advantage with long runs is that this machine is built with a stacking arrangement—automatic in action—which accommodates a 60-inch pile.

Dispute in the Irish Printing Trade

AN agreement has been reached in the wages dispute between the Irish Master Printers' Association and the Typographical Association in the following terms:—

"That a cut of 2s. per week shall take place on the first pay-day of May, 1923, and a further cut of 1s. 6d. per week on the pay-day of the week ending June 9, 1923, with stabilisation till the end of 1923.

"If the above terms are accepted, it be mutually agreed that each panel shall appoint four representatives to discuss the outstanding questions of Re-grading, Machine Minders' Rules, and Apprentices' Wages not later than the second week in June, when the final cut shall have taken place.

"That for the purpose of bringing about a settlement in Limerick under the national wages agreement, a local conference be held between employers and men, under the auspices of the Joint Labour Council, three members of each panel to be present at the conference. It is suggested that local employers and men might send two delegates to the conference from each side."

The agreement thus made by the Joint Labour Council is to be submitted at once to a ballot of the members of the Typographical Association in Ireland.

Admission In Rolls Tickets



Other Specialities



Horse Neck Cards.



Official

Badges.



Cattle Numbers.

20%
DISCOUNT
TO THE
TRADE

SEND FOR PRICE LIST.

M. Harland & Son
LIMITED
Speciality Printers,
Land of Green Ginger,
HULL.

Apprenticeship in America

IN our January issue we published an article from the Lithographer's Journal, sent to us by Mr. Thomas Sproat, General Secretary of the Amalgamated Society of Lithographic Printers. This article has aroused considerable interest, and we are glad to print the following extracts from a speech by the chairman at a meeting of the United Typothetæ. It refers to the letterpress trade, but is equally applicable to lithography.

"There are many apprentices in the association who are entirely without any central supervision. This condition works to the injury of the apprentices and the employers alike. There is no uniformity regarding the type or amount of training given the apprentices, and there is no check on their oftentimes ill-advised changes of positions. Apprentices, owing to their age, cannot be expected to look very far into the future, nor do they have a very clear understanding of the exact training and experience best calculated to fit them for the trade. However, they can readily see the advantage of two or three dollars more a week, and sometimes their ideas are reinforced by pressure from parents who do not understand the situation any better than the boys. This means that a boy may leave the shop where he is receiving an all-round training and go to one where he is kept at unskilled work. He may never discover his mistake and may become a discontented agitator, attributing his lack of success to whatever firm is employing him rather than to his own incompetency. If he does eventually realise that he is only semi-skilled, in most cases it is too late to acquire the needed skill. In either event the trade has lost, because instead of a loyal, efficient worker he is a misfit. This unstability of the apprentice also tends to discourage a firm from giving its apprentices systematic training, as there is no assurance that after a great deal of time has been spent in instructing a boy, he will not leave and go to some competitor before he has been able to pay, by increased production, the firm giving him his training. In addition to causing high turnover and

lessening the training given in shops, there is another bad effect of allowing each apprentice to make his own bargains. He is likely to rate the ability to drive a good bargain above the possession of skill and to take small account of loyalty to a firm. This is a poor way to train efficient and loyal workmen.

There are doubtless a number of apprentices in the industry who, because of natural inability, can never develop into good workmen, and it would be to their advantage as well as to the benefit of the employers, if this fact were early discovered and they were advised to find some other work. Under the present lack of a definite plan of apprentice supervision such a boy fails to make good in one shop and is fired, but very probably secures a job in another shop, and may continue in this way for several years.

If the association as such definitely assumed the supervision of all apprentices it would be possible in a very large measure to bring about improved conditions. The turnover among apprentices would be very greatly lessened, and all apprentices employed in shops belonging to the association would receive systematic training. If the apprentices are to be brought under the supervision of the association, the school committee is the body which will naturally assume that responsibility. As the need for more competent workers has been the greatest in the composing room it seems desirable to bring composing room apprentices under the plan first, and at present it will be applied to them only.

Each apprentice is, in a very real sense, the apprentice not of any particular firm, but of the association. The association is responsible for the training of all its apprentices, and that responsibility is met through the apprentice plan. Increased financial support of the plan means that apprentices will be better trained and supervised, and will become better workmen, and better workmen mean increased profits to every firm."

The Fleet Street of the Atlantic

ANY editors, journalists, or printers who may have been aboard the "Wonder Ship" *Aquitania*, when she sailed from Southampton for New York on March 31, must soon have felt quite at home. Even in this 46,000-ton town, with its streets of decks and gangways in tiers, representing several miles, and its population of nearly 3,000 people, news—particularly new news—travels quickly; so that everybody aboard soon knew that the ship's Printing Office was not an ordinary hand-press affair for the mere production of menus and programmes, but contained an up-to-date printing plant with power presses and a modern Linotype, for the daily production of the ship's newspaper, The Daily Mail Atlantic Edition. And so the editors and the journalists and the printers aboard were able again to hear the hum of the press and the merry click of the Linotype whenever they wished, and to find on their breakfast table each morning throughout the run copies of The Daily Mail. An editorial staff, a wireless installation, and a Linotype have combined in making the "Wonder Ship" even more wonderful. The distinction is now also shared by

other ships of the Cunard Line, the *Berengaria* and the *Mauretania*.

The Linotypes installed on these ships are Model 4's, driven by L. & M. direct-g geared motors and fitted with electric metal-pots. When Linotypes were first installed on board ship it was considered desirable to swing them in a cradle; but the machines now installed are bolted to the deck. It was not necessary to arrange for any ropes to hold the machine steady, as the bolts have proved quite satisfactory in keeping the Linotypes firm at all times. That Linotypes are satisfactorily operated on board ship during all kinds of weather was fully demonstrated by the *Aquitania*, which experienced very heavy seas during her first outward run following the installation of the Linotype.

In addition to setting the wireless news for The Daily Mail Atlantic Edition, the Linotype produces a wide variety of indent forms, wireless telegram forms, ship notices, repair lists, log abstracts, passenger lists, memo forms, ship daily orders, report sheets, etc., as well as, of course, the usual menus and programmes, for which the necessary display matrix founts are carried.

Selecting the Right Paper for the Job

By GILBERT P. FARRAR.

IT is possible for the "paper taster" to have 56½ varieties of paper before him and still not select the paper best suited. Paper can be selected to fit the job rather than the job made to fit the paper.

There is no fourth dimension to paper: Just three, that's all. Unless you want to call the brand name a dimension. But I am not discussing brands, just groups.

Paper has texture, weight and colour.

The texture of the paper needed is governed by what kind of printing process or engraving—if any—are to be used. The weight of the paper needed is governed by how and where the printed piece is to be used. The colour of the paper is governed by who will read the message—and when.

Paper is either smooth of texture or rough—with variations.

Antique finish is a flat, unpressed finish, not as rough as an embossed crash finish, yet not a flat pressed surface.

Some bond papers have a pressed surface, others have a wavy surface.

Machine finish (M.F.) is pressed flat on the paper-making machine, but without coating.

"S. & S.C.," or "super"—meaning sized and super-calendered—is a hard pressed flat paper that has an invisible coating of animal fats.

"Coated" is a body stock coated with chalk and glue. The longer the filler used in the body stock and the better the materials used for coating, the better the "coated" stock. Special compounds produce "dull coated."

"Plate finish" means that a rough piece of stock—usually cover stock—has been pressed very hard between hot rolls to make it less porous.

If your edition is large and postage is an item, the thinnest stock that will carry the engravings and type without carrying them through to the other side of the sheet may be used. But it must always be remembered that anything worth printing and sending out is worth doing well. Your printed message is your representative at the time of receipt.

If the message is short, importance can be added by using a heavier paper—and—perhaps a larger page size. For instance, a broadside, or large mailing folder may be made on, say, 100-pound "super" or "coated" stock, and when it is folded many times it will be quite bulky and be sure to attract attention. Yet in order to give a small mailing folder with only two folds strength and an important feel we use a very heavy coated stock.

Before we come to "colour," let us make some applications of texture and weight. We will say we have a booklet descriptive of a cheap machine. This booklet is a general educational booklet, and our expense in producing it, we will say, has to be held down as much as possible, commensurate with good judgment. Next to new stock, machine finish is the cheapest grade of stock, because when it leaves the paper-making machine it is ready for the market. "Super" is the next step in more expense. "Coated" is to be had in all grades from a price that runs parallel to a good "super" up to two and three times such a price.

Wishing to have our booklet neither cheap nor expensive, we select "super" and of a weight that will be neither too flimsy nor too bulky. For a 3½ x 6 in. booklet of sixteen pages I use 70 pound or 80 pound "super."

If, however, the engravings are very well made and the detail in the pictures decidedly important, and yet I am held down by expense, I use a No. 2 "coated," an inexpensive "coated." If I am not held down by expense I use a good "coated."

If I have no pictures, and I want to make my booklet look more than it is, I use antique finish—an unpressed, bulky stock, but not heavy. The softness of an unpressed paper is very easy on the eyes of your readers, and many advertisers are using more and more antique finish stocks.

If you want to get this soft effect and at the same time you must use halftone engravings of pictures in your booklet or catalogue, then you can do both by using a "dull coated." These stocks give the restfulness of antique finish, but the coating is so made as to take halftone engravings without the gloss and shine of regular "coated."

A piece of coloured paper is a temptation. To get the right colour is infinitely easier when you get back to the reasons why you want to use a coloured stock. I saw a stock prospectus recently that fell flat on results. It was printed in red and black on buff stock.

I also know that a certain perfume booklet which did not set the world on fire—even a small part of it—was printed on conservative white stock. There was no atmosphere of the boudoir in the white stock. Draw your own conclusions. Have a smile if you prefer. However, the habits, likes and dislikes of your audience determine whether you can use or cannot use colour.

I put a booklet with a story for boys on brown wrapping paper once, and the reprints ran into millions. The boys liked "that odd looking" booklet. The brown wrapping paper gave the booklet individuality. And it didn't show the finger marks easily.

A coloured bond stock is often selected to make a firm's letters "stand out of the pile"—make them different—give them an individuality. Whether this is an advantage—whether it gets extra good will or loses it—I cannot say.

The advertising manager of a heavy machinery concern told me that he once asked a well-known printer to submit dummies for his catalogue. The cover stock on one dummy was lavender. Lavender for stock and serviceability!

On the other hand, the average reader is gorged with black type and engravings on white paper—the newspapers, trade papers, magazines, novels, legal documents, etc. And for this reason where it is possible to select a coloured stock, it is worth the effort to try to do so.

A grey stock is just as conservative as white, and yet it stands out from a mass of white things—just a little. But remember, gray is usually cold.

Buff is the warm step away from white. Dark brown ink on buff stock is a warm combination. It is the progressive step away from white.

Blue is a cold colour as well as grey. Yet blue paper is the most popular of bond paper made, next to white. The right shade of blue is refreshing and cool.

Any colour with red in it is a warm colour. Any colour with blue in it is a cold colour. Black and white, neither one a colour, produce grey, which is also cold. Yellow is a bright colour. Red is heat, passion, violence!

If you want to startle an inveterate reader, put a real red cover on your booklet. Advertising men see so much printed matter that a magazine which wished to tell its story to advertising men once put a red cover on the booklet. Nearly everywhere I went I saw this booklet on the desk of the advertising manager.

For general purposes I do not advise novelty finishes in paper, especially cover papers. Some

papers are so decorated with woven designs or rainbow colours that it is very difficult to remember what they are trying to sell. Therefore, if you must have a "fussy" cover page to your catalogue or booklet, don't say much on the cover.

An important thing to remember is to make your job of a size that will cut without waste—after the job is trimmed.—Associated Advertising.

Photo-Lithography in Germany

By W. MARAHENS.

THE following article gives an interesting review of the present development in photo-lithography in Germany, and it shows that the position is in many ways similar to the conditions in this country, to which attention has recently been drawn in these columns. The article appears in the November issue of *Deutscher Buch und Streindrucker*, and we are indebted to our contemporary, *The Lithographers' Journal*, for the admirable translation:—

Photo-lithography is not keeping pace with other processes in the printing industry. Printing in colours was the undisputed property of the lithographer, until the halftone process became a factor in printing pictorial work. The three and four colour process experienced a rapid development, and this, the author attributes to so-called trades shops which established themselves in ever greater numbers. These plants confined their activity to the making of plates, which enabled the smallest printing house to engage in process printing without the necessity of adding to his plant a process department, which to do very few were in a position, nor would it have been profitable for small printing houses to add such a department.

The author sees no reason why the photo-litho. process could not have been developed as efficiently as the three-colour process. Had the pioneers of photo-lithography established their own plants and through it given expert service to the trade by making plates and transfers for lithographic shops which lacked the wherewithal, money and competent help, to maintain a photo-litho. department of their own, photo-lithography of to-day would occupy a larger field than it does in reality. Transfers made by the photo-litho. process could be under special packing shipped to any part of the country, and in this way small litho. shops could avail themselves of the process which they can not do otherwise. When the cost of installing a photo-litho. department on a modern scale is considered, and when we consider the very few men who may be classed as being competent photo-lithographers, then we can readily see what caused the slow progress photo-lithography is making. Sight should not be lost of the fact that it is better not to engage in the photo-litho. process than to engage in a haphazard way to make a success of the process it must be done right all the way through, a mere desire to use the process leads to no good results.

Printing produced by the photo-litho. process in general is not very apt to stand the test of critics; it is true very good and fine work is produced, but such work is proportionately small, and does not speak as a whole. Why is that so, asks the author? Here follows his own answer: "The process as such is not at fault, its adaptability is remarkable and of proven worth, it is easy to practice. My opinion is, that the photo mechanical part of the process is entrusted to photographers who lack the fundamental knowledge of the technic and the art of

reproduction work. Without a thorough knowledge in chemical printing, and a strictly practical knowledge at that, photo-lithography can not be practised to advantage. A theoretical knowledge of one thing or another alone is a poor foundation for successful reproduction work by the photo-litho. process. The basis for success is a personnel, thoroughly familiar with the camera and its uses in reproduction work, and, last but not least, well versed with the working of practical lithography. A mere photographer and a process man who had no training in lithography are poor subjects for operating a photo-litho department. Mastery in all the technics of photography as halftone, line and screen work, by the wet or dry plate method, printed on stone or metal by the albumen, the asphaltum or the glue process forms the basic knowledge in the reproduction work by the photo-litho. process. Added to this we must have a practical knowledge of lithography, as proving, transferring, printing, be a reliable judge on tone and colour values as it pertains to stone or metal, and accuracy in passing upon proofs. A technical manager who masters the above ability will make a success of photo-lithography, and especially so if he has the faculty of properly applying his knowledge. Artists and printers easily adapt themselves to the photo-litho. process, wherever it is put to practical and proper use. My remarks naturally suggest that the coming lithographic generation must be trained with a view of the new requirements rather than following old traditions."

The photo-lithographic colour process essentially differs from the three-colour process, its colour scheme and the character of the material is decidedly different. While the three-colour process can be standardised, photo-lithography depends for its success on individuality. Nothing harms the photo-litho. process more than a desire to imitate the three-colour process. Our colour scale should be based upon the seven or even eight colour principle, at least until we have made such progress when technic will justify to modify our colour scale. Taking all these factors into serious consideration, it would seem convincing that the one impetus capable of moving photo-lithography to the fore lies in the erection of plants, whose duty it should be to furnish expert service to the litho. trade by supplying it with plates and transfers. To wait until every litho. shop in the country installs its own photo-litho. department is a dream which very likely will never materialise, the expenditure for installing such a department is entirely too heavy for most of the litho. houses to undertake it. Besides it will be some time before we have an adequate force of competent photo-lithographers, and not until we have that will be the installation of such department a profitable venture. With expert service available to the trade, offset printing is sure to see its busy days. Can we afford to stand by indifferently.

Correspondence

Postal Concessions

The Editor, CAXTON MAGAZINE.

Dear Sir,—The welcome modifications of the postal rates contained in the new Budget which are to come into force in the near future will give real satisfaction to the trade, for, although they do not reach as far as was at one time hoped, yet the advantages conferred by them are considerable, and the full effects of the concessions will not be realised for some months.

The increase in the weight for letter communications will undoubtedly lead to an increased circulation of folders and other advertising matters enclosed in business letters, but, more important still, the doubling of the weight of printed matter permissible for a halfpenny cannot fail to cause a considerable increase in printing and lithographic work for advertising purposes.

There is one tinge of regret that must be referred to, *i.e.*, that the Postmaster-General has not seen his way to comply with the suggestions of the picture postcard trade, but possibly he will be able to do something in this direction by departmental order in the near future.

The thanks of the industry at large are undoubtedly due to all those who have laboured to bring about these improvements: to Lt.-Col. H. Rivers Fletcher, Vice-President of the Federation of Master Printers, who has worked incessantly; to Mr. H. Skinner, Chairman of the Joint Industrial Council of the Printing and Allied Trades, for his support; to the Rt. Hon. C. W. Bowerman, M.P., for his constant help in the House; to Mr. A. E. Holmes, Secretary of the Printing and Kindred Trades Federation, and Joint Secretary of the J.I.C., for his organising efforts; and above all, to the permanent staff at 24, Holborn, and particularly to the untiring and indefatigable secretary, Mr. A. E. Goodwin, whose judicious and careful direction of the press campaign which has been carried on for many months past has now achieved such gratifying results.

Yours faithfully,

E. G. ARNOLD,

(Chairman, Contracts and Legislation Committee, Federation of Master Printers).

"An Alternative Method of Costing"

The Editor, CAXTON MAGAZINE.

Dear Sir,—I should esteem the favour of your valuable columns in putting forward an argument against Mr. F. C. Potter's suggestion for an alternative method of costing machine-chargeable hours.

Mr. Potter has endeavoured to show a better method than the Federation system, but to my mind his article deals not so much with *cost* as with the *charge*. If it is found that a certain machine *costs* so much per hour to run, it is surely against all the principles of *costing*—Federation or otherwise—to vary that rate because jobs of a smaller size have, for one reason or another, to be worked on that machine. Let us be honest with ourselves and have the *actual cost* of the job on the cost ticket if we are going to deal with costs at all. It is of no use deluding ourselves that the job has cost less because it is a smaller sheet.

As far as charging is concerned, it is obvious that we cannot expect to get the full value of the machine cost if a job has been worked on a larger machine

than necessary, and it is surely not suggested that the practice is to add up the cost, put on the profit, and charge accordingly, without first perusing the costs (supposing that the job has not been estimated for at the onset—a *rara avis*). The "charging out" department is capable of determining what size machine should have been used for a job, and it needs only a couple of extra columns on the cost ticket and the appropriate rate and amount entered therein (when necessary) by the "charging out" department, for the true value of the job to be arrived at and the charge regulated accordingly. This is a practical proposition, entailing very little extra work; and is actually in practice. The *actual* cost of the job is still shown, which is a very essential matter, because investigation may suggest ways and means of circumventing the losses caused, whereas providing a fictitious cost merely covers up plant and other deficiencies. A firm's class of work may change to such an extent as to warrant changes in the plant, and this fact will be brought home sooner if the "losses" are shown on the cost tickets rather than covered up by a lower hourly rate.

The Federation Costing System is devised in such a way as to find the *cost*. Whatever is charged, the cost remains the same, and should be shown, whether the full value is recoverable or not.

Faithfully yours,

W. R. HOLMAN.

The Editor, CAXTON MAGAZINE.

Dear Sir,—I am greatly interested in the article contributed by Mr. F. C. Potter to your April number on an "Alternative Method of Costing." Great work has admittedly been done by the Federation Costing System, and as a consequence the whole trade is undoubtedly sounder. The difficulty which your contributor is faced with has been felt by many others who realise that prices cannot always be correctly arrived at by adding a gross percentage to cost. Whilst the system so far as it applies to arriving at hourly rates is a standardised system, it is not standardised when it comes to applying a time value to the work done. Printers who use the system will be well aware that it is possible to put the same job through on two different occasions and get a totally different cost. This arises out of the fact that men are not equal in ability, hence a variation in time on composition, whilst on machining it may depend on the particular machine used as well as on the skill of the machine-minder. I emphasise this to prove my point that a percentage on to cost is not necessarily the correct price in every case.

Your contributor has attempted to overcome this difficulty, in so far as cost variation arises from using a larger machine than the job requires because the correct size of machine is not available, by allotting a variable hourly rate to each machine according to the size of job worked off. I doubt very much whether his method would find favour with the Federation Costing Committee, but it would be an excellent thing if you could throw your columns open to the ventilation of this matter.

It is a good many years ago since I devised a system of overcoming variation of cost on work which is of the same value, and one of the special features of the Westminster system is that it allots a definite value to a definite piece of work. Errors and loss of time occur in the best regulated houses, and whilst they can be reduced, they cannot in every case be

foreseen. Obviously it is not right that a job on which waste of time or incompetence has occurred should be charged up on the basis of time, including the time wasted. A system of time values, such as the Westminster system allots, seems to me to be the best solution of the difficulty. To deal more particularly with your contributor's point I would recommend that machine work be divided into three grades according to quality, namely—A.1, B.2, and C.3, and that a definite allowance of time be given for making ready each size of forme according to class, with a definite number of runs per hour, also according to class. Such time values must necessarily be based upon the experience of the office, since they must prove adequate over a reasonable trial period to meet the wages and expenses of the department, as debited in the Value of Production.

The difficulty of working off a small job on a large

machine can, in my judgment, best be met by pooling the hourly rates of machines which are near to each other in size. For example, the Westminster system provides for the pooling of double crown and double royal machines. The reason for this is that it is not possible to definitely allot a machine when estimating for work, and to have always exactly the right size of machine waiting for a job is a matter of impossibility. To sum up, the work of standardisation of costing still remains to be completed by the adoption of a system of standardised time values, and this can probably best be achieved in the machine room by allotting definite time values for both make-ready and running time, based on experience and according as to whether it be an A.1, a B.2, or a C.3 job.

Yours faithfully,
PAUL WALMSLEY.

Flat-bed Offset Machines

A PRINTER who has converted his flat-bed offset machine inquired of us recently as to the reason why he was unable to obtain results from his machine as good as those which are done on modern offset rotaries. This question is one of far-reaching importance to the small litho printer, and we should welcome expressions of opinion from our readers on the subject.

The modern rotary offset machine is equipped with most accurate inking and damping adjustments, and unless these are perfectly in tune first-class results cannot be obtained in the case of fine and delicate subjects. Flat-bed litho machines that have an offset cylinder added to them have not the necessary fine adjustments to enable good work to be done. It is not reasonable to expect a fine job on a plate to withstand the wear and tear which results from the use of inkers that are not geared, and, furthermore, if the damping is not under perfect control, difficulties will be multiplied.

There is, without any doubt, a place for the flat-bed offset machine in many lithographic establishments where the runs are comparatively small, and it would appear that the makers of machinery should devote increased attention to the subject.

The standard type of lithographic machine with an offset attachment is perfectly satisfactory for the general run of the work of a lithographic house, but the advantages of a flat-bed machine constructed with the accuracy of a modern letterpress machine cannot be questioned, and there are many cases of work running into only small editions which may be printed economically on machines of this type.

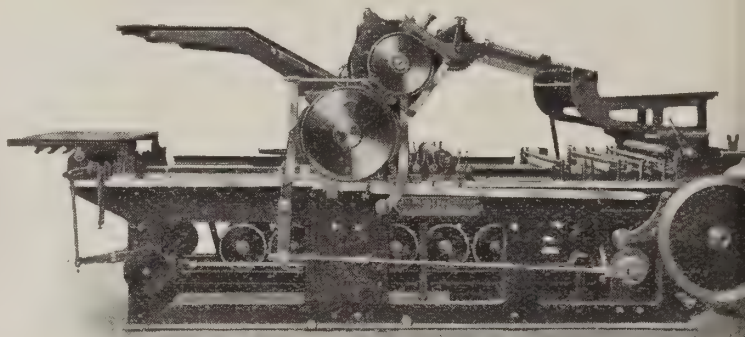
Miscellaneous Advertisements

CLERK, with full technical knowledge of all branches of letterpress jobbing and newspaper production, seeks situation. Certified bookkeeper, costs, etc., general office routine. Excellent references. —Write Box 19, c/o CAXTON MAGAZINE, Avenue Chambers, Southampton Row, W.C.1.

ESTIMATING CLERK with knowledge of Bookbinding wanted. Written applications with full details as to experience, salary, etc., to Box No. 20, c/o THE CAXTON MAGAZINE, Avenue Chambers, Southampton Row, W.C.1.

FOR SALE.—One Double-demy Ratcliff Litho with flyers, and one Double-crown Ratcliff Litho with flyers. Cheap for quick sale.—DAWSON, PAYNE & LOCKETT, LTD., Dean Street, Fetter Lane, E.C.4.

WE illustrate below the very excellent flat-bed offset-litho. machine manufactured by Messrs. Harrild & Sons, Ltd. Of course, the rotary machine is used for long runs, but there is a real place on the market for a flat-bed machine like this. Its advantages are many and for small work like labels and much commercial printing, its uses are very plain.



HARRILDS' FLAT-BED "BREMNER" OFFSET-LITHO. MACHINE.

Both the impression and rubber cylinders are of the same diameter—which experts consider a sound mechanical principle. There is a system of geared inkers, and the damping rollers are driven by a geared brass roller. It is full of useful and ingenious devices for making the work efficient and at the same time helping the machine man.

It is made in three sizes which cover all classes of work which such a machine is designed to deal with. This "Bremner" has all the marks of finish and thoroughness which the trade knows it will find in Harrilds' workmanship.

Pictorial Machinery

THE Managing Director of Pictorial Machinery, Ltd., informs us that at 7, Farringdon Road his company has been exceptionally busy for some months past, and that many important contracts are in hand for plant for printers at home and abroad who are taking up the illustrative methods Pictorial Machinery especially cater for. Some of the largest and most successful printers here are extending their plants, and Pictorial Machinery is interested with this important work. We are informed the company is now declaring a five per cent. interim dividend on its ordinary shares.

To Increase the Demand for Lithography

By ARTHUR FREEMAN.

THE following article formed a portion of an address before the Litho. Club of New York, and we commend it to the thoughtful consideration of our readers, who wish to see the lithographic industry grow and reach its full development in this country:—

That the lithograph industry has not kept pace with the general development of advertising is a fact which even the most ardent enthusiasts of our craft will not gainsay.

One has only to look around and engage in conversation the average lithograph salesman to realise how strikingly true is this bold arraignment.

Although there are some striking exceptions, the lithograph business to-day is looked upon by the advertising fraternity, and to a very large measure is, merely a printing institution, to turn out black or highly coloured lithography for advertising purposes, from a calendar to a window display.

We have all witnessed the development in the past twenty years of the magazine in advertising, and find this field one of the most highly organised and specialised activities in the business world.

It is remarkable the extent to which the magazine people have carried the fundamental idea that advertising is not something in itself, but merely a vehicle through which to do that something.

A great business thinker once said: "That advertising is not value. It merely tells of value."

The function of a magazine used to be to get advertising. Now it is a highly specialised merchandising development to help manufacturers and others sell goods, with white space as an incidental vehicle. The magazine salesman, with few exceptions, does not talk space, but talks sales, turnovers, profits.

And this is true in a very large measure of the newspaper field, the outdoor advertising field, and street car advertising field, and even in some degree, the so-called direct by mail field.

It is hardly twenty years ago that any man with a bucket of paste and a few boards could set up a poster business in this country, and when the advertiser wanted to buy posting, had to deal with thousands of irresponsible small fry, without any standards, without any regulations. To-day, one can buy paint or posting in any corner of the country and in many parts of the world from a single office and get a highly standardised merchandising service.

Now, let us turn to our own business, the lithograph business, and see what we shall see.

I have sat in many an advertising conference, either in an advertising agency or with a board of directors deciding an advertising appropriation, and the invariable rule has been that after certain amounts were set aside for all other so-called standardised media, a few paltry thousands, and often hundreds, were set aside to buy some cards, or posters, or cut-outs, or "signs," as some have called them, to stick in the dealer's window or on his walls or counters, as an incidental afterthought.

The result is, that what is undoubtedly the most important phase of advertising, namely, advertising at the point of purchase in the dealer's store where the goods are, has been the most neglected and is the most poorly organised of all the departments of advertising, so that I say the time has now come for the "tail to wag the dog."

The lithograph business is getting evidently less than 10 per cent. of the money which is being spent for advertising in this country, and it ought to get

over 20 per cent. In other words, we ought to double our business, and here is why I think so.

Fully 90 per cent. of so-called consumer merchandise in this country is sold through dealers, and by dealers I mean retailers from the big department stores to the little general store in the country town. The small dealer is the key to scientific distribution, and the big merchandising successes of the country easily prove the contention that dealer cultivation is the most important phase of modern selling.

Common sense would dictate that advertising has its best opportunity to sell when it is right at the point of purchase. In other words, the creating of a demand for merchandise at the time and the place where it can be immediately gratified.

The manufacturer with a small appropriation is finding it more and more imperative to begin his campaign by spending his few advertising dollars around the dealer, and that should mean more and more lithographic advertising.

The larger advertiser is coming more and more to realise that a great part of his so-called media advertising is wasted, because he fails to crystallise the sum total of his selling impressions in the stores of his dealers.

Up to now most lithograph concerns have been selling lithography, and that is the last thing they should sell, because a bunch of cut-outs, or what not, are hardly worth a "tinker's damn," unless they will sell enough merchandise to justify their cost from an economic standpoint.

The day is passing when lithograph salesmen are going to have the easy time that they have been having in snatching a copy idea somewhere out of the circumambient ether, have an artist get up a glorified sketch and put it over on the advertiser by sheer force of a striking picture or a clever line, without any thought of its merchandising relationship with a carefully-planned-out advertising campaign.

If all other forms of advertising deserve campaign planning, if they deserve scientific selling and copy considerations, such as the value of continuity, periodic regularity, definite hook up with all the other phases of a campaign, seasonableness and those other elements which have been proving successful through the years, then lithographed advertising should even more bring out these considerations.

The present speaker has already found a remarkable receptivity on the part of advertising men for lithographers who sell a merchandise service rather than paper and ink, and the possibilities for increasing business are riper just now than they have ever been in our industry.

Advertisers are realising more and more the need for a more highly specialised form of dealer help advertising. They are realising, as never before, that in these days of economic stress, there is a serious need for more intelligent "follow through" in focusing the value of their advertising into the dealer's windows, or to his walls and counters, and what is even more important through to the dealer consciousness.

It behoves the lithograph industry to wash the ink stains from its fingers, dust the lint of cardboard from its shoulders, and go out into the advertising world with the message that we are merchandisers first, and that our lithograph plants are merely the channels through which we are creating increasingly new and powerful ways and means for strengthening the value of all other forms of advertising, and doing our bit in a larger sense toward turning over goods at a profit.

C.W. FAULKNER & CO. LTD.
"Great Thoughts" Series
 CHRISTMAS CARDS · CALENDARS
 PICTURES · POST CARDS

RUBBER STAMPS

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 Every Die Sinker in our employ served his apprenticeship with the firm
G. H. MADDIN & CO. LTD.
 Engravers & Die Sinkers
 Cameo Printing Dies & Embossing Blocks
 of every description for High class & Distinctive Work
 ORIGINAL DESIGN & SKETCHES
 Telephone "METROPOLIS LONDON"
 Telephone 1505 HOLBORN
 10 & 11 MIDDLE ST ALDERSGATE ST. LONDON, E.C.1

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OVER-ALL (REG'D.) SERIES.

FOR ALL PURPOSES, in
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DEBECEY WHOLESALE & M'FG. CO., LTD.
 OLDBURY, Worcestershire.

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— TRADE ONLY —

Labels, Showcards, Maps, Commercial, &c.

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 LIMITED.

Established over 30 Years. :: Send for Quotations

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TRADE BOOK FINISHERS.
 GOLD BLOCKERS. ACCOUNT BOOK LETTERERS.

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 OVER
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"GUILDHALL"
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ANALYSIS BOOKS
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LAWSON BROS.

Tel. No.:
 HOP.
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GUILDFORD STREET, LAMBETH,
 LONDON, S.E.,

BUY ALL KINDS OF WASTE PAPER.
 Can they quote you for yours? (Please mention Paper.)

The Caxton Magazine

ESTABLISHED 1899

Published on the first of every month by F. W. BRIDGES, LTD., Avenue Chambers, 4, Vernon Place, Southampton Row, W.C.1.

Telephone; MUSEUM 6663-4.

Telegrams: SEGDIRE (WESTCENT) LONDON.

☛ SUBSCRIPTION RATES payable in advance. 12/6 per annum, post free to any part of the world.

☛ ADVERTISING RATES upon application.

☛ Alterations in current Advertisements must reach this Office not later than the 16th of each month, failing which the Advertisement will appear in the same form as in the last issue.

PREPAID TARIFF FOR SMALL ADVERTISEMENTS

Small Advertisements, together with remittance, should reach the Publishing Office not later than the 21st of each month.

BUSINESSES FOR DISPOSAL AND WANTED; PARTNERSHIPS; PREMISES TO LET, ETC.; SALES BY AUCTION OR TENDER; } 1d. per word.
SALE, EXCHANGE & MISCELLANEOUS COLUMN; EMPLOYERS WANTING ASSISTANTS; APPRENTICESHIP; TRAVELLERS; ETC. } Minimum 3/-
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All Editorial Communications should be addressed to the Editor, THE CAXTON MAGAZINE, Avenue Chambers, Southampton Row, London, W.C.

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This Foundry is continually producing new faces and is responsible for the introduction of many popular and complete type families, which include the Cheltenham in twenty-three distinct faces, the Bodoni in nine, and many others, including those shown on this page.

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Cloister Italic

CLOISTER TITLE

Cloister Bold

Cloister Bold Italic

CLOISTER BOLD TITLE

Cloister Bold Condensed

Goudy Oldstyle

Goudy Italic

GOUDY TITLE

Goudy Bold

Kennerley

Kennerley Italic

FORUM

Motto Series

Souvenir Series

Drew Series

Della Robbia Light

Packard Series

Packard Bold

CONDENSED COMSTOCK

Comstock

COPPERPLATE GOTHICS

HEAVY COPPERPLATE

LIGHT COPPERPLATE

HEAVY CONDENSED

LIGHT CONDENSED

HEAVY EXTENDED

LIGHT EXTENDED

COPPERPLATE BOLD

GOTHIC SHADED

ENGRAVERS SHADED

TITLE SHADED LITHO

Antique Shaded

Chelt. Bold Shaded

Chelt. Bd. Italic Shaded

Chelt. Extrab'd Shd.

Bodoni Bold Shaded

Franklin Gothic Cnd. Sh'd.

Invitation Shaded

Roycroft Tinted

Type Text

Wedding Text Shaded

Type Shaded

Engraver's Old English Open

Washington Text Shaded

See the previous issues of "The Caxton Magazine" for other A.T.F. Faces.

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London, W.C. 1.



The CAXTON MAGAZINE

A PROGRESSIVE ORGAN OF THE GRAPHIC ARTS

Edited by A. E. OWEN-JONES



The First Folio Tercentenary

1623 - 1923

By THE EDITOR

THESE have been some two hundred or more complete editions of Shakespeare's plays published, while there must have been thousands of editions of separate plays. The immortal genius of this great man is becoming more and more widely appreciated throughout the world. He is in a unique sense universal, for there is hardly a civilised country where some play of his has not been rendered to native speech, and where his unique presentation of some form or other of human personality and thought are not known and understood.

This year we are commemorating the three hundredth anniversary of the publication of the folio which contained his complete works, and students are rejoicing to trace the triumphant way this book has made throughout the world.

This Tercentenary is none the less interesting to printers than to bibliophiles and students. The publication of this great book was a monument both to the enterprise of the man who conceived it and to the industry and craftsmanship of those who executed it.

In the records of the Worshipful Company of Stationers from the year 1554 to the present day, with a gap of five years from 1571 to 1576, the registers of the Company are intact. To this Company was given the prerogative of choosing whatever was to be printed in this country, and in these records the first Shakespearean notice appears in 1593, when "Venus and Adonis" was printed and published. In the following year there is an entry of the printing of "Titus Andronicus," and from that date to 1623 there are some twenty-five entries dealing with quartos of plays. Shakespeare himself had no direct concern in the publication of the plays; he wrote for his Company, and to them the plays belonged. In 1619 some attempt was made to bring a complete collection of the plays together, for in that year William Jaggard published in one volume nine plays. Then, as we turn over the pages of the registers of the Stationers' Company, we reach November 8, 1623. Under that date we find the following entry:—

8^oNouembris 1623.

Master Blounte of Master Doctor Worrall and Master Isaak Cole warden Master William Shakespeers Comedyes Histories and Tragedyes soe manie of the said Copies as are not formerly entred to other men

viz^t vij^s

The Tempest
The two gentlemen of Verona
Measure for Measure
The Comedy of Errors
Comedyes As you like it
All's well that ends well
Twelfth night
The winters tale

Histories

The thirde parte of Henry ye sixt
Henry the eight

Soon after this appeared "Mr. William Shakespeare's Comedies, Histories, and Tragedies. Published according to the True Originall Copies. London: Printed by Isaac Jaggard, and Ed. Blount, 1623." At the end of the book there is a further statement: "Printed at the Charges of W. Jaggard, Ed. Blount, I. Smithweeke, and W. Aspley, 1623."

Sir Isaac Gollancz, Chairman of the Shakespearean Association, in a beautiful brochure issued by the Company of Stationers in commemoration of the Tercentenary, says:—

"It seems quite likely that the original plan was to issue the collection in three folio volumes. As for the number of copies printed, it is difficult to make any definite statement; probably the edition consisted of some five hundred copies. The published price was one pound. At present about two hundred copies can be traced, and of these not more than twenty are in a perfect state of preservation. England and America have now an equal share of these treasured possessions. No book commands a higher price, and as much as nearly ten thousand pounds has been paid for a copy. The text was printed in double columns, roman and italic being used, the pages ruled in the outer margins.

"Certain First Folios have passed through strange vicissitudes of fortune. Perhaps the most striking story is that of the original Bodleian copy. Sir Thomas Bodley had an agreement with the Stationers' Company, in 1610, under which a copy of every book published by a member of the Company was sent to the Bodleian. Accordingly in 1623 the publishers of the First Folio sent a copy of the book in sheets to Oxford. It was bound by the Bodleian binder and chained. The young graduates took their delight in reading the plays, *Romeo and Juliet* being specially attractive. So all went well, until in 1663-4 the Third Folio appeared, and was added to the Library. Considering the

(cont. page 298)

MR. WILLIAM
SHAKESPEARES

COMEDIES,
HISTORIES, &
TRAGEDIES.

Published according to the True Originall Copies.



L O N D O N
Printed by Isaac Iaggard, and Ed. Blount. 1623.

And if thou couldst, thou couldst not make him live :
Therefore haue done, soze griefe shewes much of Loue,
But much of griefe, shewes still some want of wit.

Isol. Yet let me weepe, for such a feeling losse.

Lad. So shall you feelee the losse, but not the Friend
Which you weepe for.

Isol. Feeling to the losse,

I cannot chuse but euer weepe the Friend.

Lad. Well Girle, thou weepst not so much for his death,
As that the Villaine liues which slaughterd him.

Isol. What Villaine, Madam?

Lad. That same Villaine *Romeo*.

Isol. Villaine and he, be many Miles asunder :
God pardon, I doe with all my heart:

And yet no man like he, doth grieue my heart.

Lad. That is because the Traitor liues.

Isol. I Madam from the reach of these my hands:
Would none but I might venge my Cozins death.

Lad. We will haue vengeance for it, feare thou not.
Then weepe no more, Ile send to one in *Mantua*,

Where that same banisht Run-agate doth liue,

Shall giue him such an vnaccustom'd dram,

That he shall soone keepe *Tybalt* company :

And then I hope thou wilt be satisfied.

For fill thy eyes, which I may call the Sea,

Do ebbe and flow with teares, the Barke thy body is

Saying in this salt floud, the windes thy sighes,

Who raging with the teares and they with them,

Without a sudden calme will ouer set

Thy tempest tossed body. How now wife?

Haue you deliuered to her our detree?

Lady. I sir;

But she will none, she giues you thanks,

I would the foole were married to her graue.

Cap. Soft, take me with you, take me with you wife,

How, will she none? doth she not giue vs thanks?

Is she not proud? doth she not count her blest,

Worthy as she is, that we haue wrought her

So worthy a Gentleman, to be her Bridegroome

Isol. Not proud you haue,

But thankfull that you haue :

Proud can I neuer be of what I haue,

But thankfull euen for hate, that is meant Loue.

Cap. How now?

How now? Chopt Logicke? what is this?

Proud, and I thanke you: and I thanke you not.

Thanke me no thankings, not proud me no proude,

But fettle your fine joints 'gainst Thursday next,

10

8^o Countmarch 1623 MS. Year 21^o

Roger Jackson.

Entered for his Copie under the hands
of M^r. Bickardien & Hooker readers.
A Dayly exercise of pittie divided into
4 parts, viz. Confession of Sinnes: Thankfe
giving, Prayers. Destruction written in
Latin by John Gerard and translated into
English provided for Arming furee authority

12^o Feb 1624

before it be printed.

M^r. Blounte
Isaac Jaggard.

Entered for their Copie under the hands
of M^r. J. & M^r. orrall and M^r. Cole -
warden M^r. William Shallopers Comedys
Histories & Tragedys soe named of the
said Copys as are not formerly entered to
other men. viz.

G^r. S. The Tempest.

The two gentlemen of Verona
Measure for Measure
The Comedy of Errors

Comedies.

As you like it
 A Midsummer Night's Dream
 Twelfth Night
 The Winter's Tale

Histories.

The third part of Henry 6
 Henry the Eighth
 Coriolanus

Timon of Athens

Tragedies. Julius Caesar
 Macbeth

Antony & Cleopatra
 Cymbeline

11th November

Nath. Newbure.

Entered for his shop under the Land of
 Mr. J. J. Dathie and Mr. J. J. Dathie
 Brookside, A sweet pot for gods saints
 to smell on, contriving name sweet and
 choice flowers.

Nath. Butler.

Entered for his shop under the Land of
 Mr. J. J. Dathie and Mr. J. J. Dathie

First Folio a mere duplicate, or of less value, the authorities disposed of their copy; and it was lost sight of for over a century and a half. During all this time it had been in the possession of a Derbyshire family. In 1906 it was happily secured again for its old home, at the price of £3,000.

"William Jaggard, printer and publisher, the first of the four at whose charges the Folio was printed, dwelt at the Half-Eagle and Key, Barbican, whither he had moved from St. Dunstan's Churchyard in 1608. It is hardly likely that he was alive on the date of publication, for his will was proved on November 17, 1623. But there exists a copy of the First Folio, the well-known Sibthorp copy, now in America, containing the following inscription, in the handwriting of Augustine Vincent, the Herald:—

Ex Dono with Jaggard Typographi ad 1623.

"The volume may have been sent by Jaggard's executors in discharge of a promise made by him.

"The cover of this Folio, the history of which has been well told by Sir Sidney Lee, still shows the crest of Vincent, with the significant motto 'Augusta Vincenti,' 'proud things to the conqueror.' The book was obviously commemorative of the triumphant victory in 1622 of Jaggard and Vincent over Ralph Brooke, another Herald, who had attacked Camden, the great antiquary, and incidentally Jaggard as printer.

"Isaac Jaggard, William Jaggard's son, was evidently entrusted with the printing of the Folio. On the title-page he is named, with Edward Blount, as joint printer; and to these two the licence for publication was granted. Blount's name appears also in the colophon as one of the group at whose charges the book was printed.

Blount was a well-known stationer, interested in literature. He had been the friend and admirer of Christopher Marlowe.

"Smithweeke, another of those responsible for the charges, and therefore having a stake in the

venture, had been for a time the partner of Jonn Jaggard, William Jaggard's brother. His address was 'Under the Dial in St. Dunstan's Churchyard.' He ultimately became Master of the Stationers' Company in 1639.

"The fourth of those who bore the charges, William Aspley, succeeded John Smithweeke as Master, and died during his year of office, in 1640."

The commemoration volume to which we have referred has been printed with a loving regard for his task by that master craftsman, George W. Jones, at the Sign of the Dolphin. It is by his courtesy and that of the Worshipful Company of Stationers we are able to publish reproductions of some of these interesting records.

In the resetting of the preliminary matter of the First Folio, types cast from matrices made from punches engraved by the first Caslon have been used. These types were largely based by Caslon on those in which the First Folio was composed. Great care has been taken in giving a faithful rendering of the type arrangement, as regards size, justification and spacing. The headpieces and initials have been engraved on wood and, except for their reduced size, are exact facsimiles. The title-page, also reduced, has been photographically reproduced by the line process of engraving on zinc.

In the use of old printers' flowers, this master printer has gone further than most modern workers who have adopted this style of decoration. The individual pieces are treated in the manner which was originally intended, and are made up in patterns which give an infinite variety whilst retaining perfect harmony throughout.

The initial to the brochure has evidently been re-cut on wood.

This book is a fine tribute to a great occasion. We take pride in its issue, and congratulate the Worshipful Company of Stationers and the worthy printer on its publication

Standardisation of Lithography

PERFECT organisation and economy cannot be achieved unless definite standards are adopted in the workshop. It takes us a long time in this country to learn such a simple lesson, but competition will force us to recognise it as an essential factor in commercial success. The Federation of Master Printers is constantly holding Costing Conferences all over the country, and it seems that other problems of equal importance are to be continually neglected.

Letterpress printers have moved a long way towards perfection in their universally adopted point system, and paper sizes are now receiving some attention. Three-colour inks vary somewhat, but the standard colours are known, and departures from them are made for specific reasons.

In lithography there is a large field for investigation in the direction of standardisation which, if agreement could be arrived at, would be of enormous value to the trade.

Take the question of the thickness of litho metal plates. The machine makers have each gone their own way, and the plate cylinders are turned down to take metals of various gauges. This does not seem a big matter, but it is obviously serious if

there are machines of different makes in a shop which must each have its own set of machine plates.

Standard colours are perhaps more important, and certainly more difficult to arrange. Many large lithographic establishments work with standard sets of colours, and the litho draughtsmen make up the stones accordingly; this means an enormous economy in working which will be fully realised by practical men. Those who have been used to old-fashioned methods will find the restrictions inconvenient at first, but once the difficulties are overcome, the quality of the work improves and the costs are reduced as well. Artists can accommodate themselves to the new conditions without any sacrifice of the individual characteristics of their work.

We suggest that a standardisation committee of the Federation of Master Printers should be formed to fully investigate the large number of cases in which standardisation would be helpful, and to the general advantage of the trade. If such a committee were in being it should be able to co-operate with the manufacturers, so that any action which might be taken would be universally acceptable.

A Permanent Exhibition of Printing in the Bush Building

A Great Chance for Big Houses

By "SALESMAN"

SOME months ago the Editor of THE CAXTON MAGAZINE, in a leading article pointing out possibilities of development in the printing trade, put forward the idea of a permanent exhibition in central London of the latest and best products of the craft, where users of commercial print from all parts of the country could go and see for themselves what is being done in posters, showcards, labels, blotters, cartons, etc.

The idea then advocated was that those printers who lay themselves out for the supply of commercial printing on a big scale should co-operate in this matter, and that an exhibition of the work of a dozen or score of houses should be run co-operatively.

Now co-operative advertising is in its infancy. It is bound to extend itself until even the unbelieving and slow-moving printers come to see that, instead of following this movement, they should be leading it; that they, whose products are used in almost every scheme of advertising, should apply them more to their own advantage.

But the time for that is not yet. It will be long before printers are persuaded to pay money to give the opportunity to the buyer of print to see their competitors' best work as well as their own. Soon or late, however, a printer will come to see that if his work will not stand comparison in quality and price with all other such work, it will stand little chance of a big market.

Meanwhile, is this splendid idea to be allowed to die? Surely not!

There is an alternative scheme to that of the Editor which for the time being, if he will pardon my saying so, is even better than his own. The basis of it is the same—a permanent exhibition of commercial printing in London—but, instead of that exposition being the work of many firms at the same time, why not let it be the display of one house at a time, and of as many as care to take advantage of the unique opportunity.

Such a scheme as this offers unique advantages over anything in the way of sales opportunities we have at present:—

1. The mere fact that there is on show in a great building the products in which thousands of buyers are interested will attract hundreds of customers and potential customers who would never visit an ordinary office showroom, and probably never see a representative of the firm exhibiting. This argument scarcely needs development. Two illustrative proofs occur to me of important firms with splendid showroom facilities who recently have taken suites of rooms at good hotels, displayed their products, sent out invitations to visit the show very widely, have concentrated for a few days the whole of their sales staff in this building, and who reaped a reward far beyond their wildest expectations. It may be unreasonable, illogical, and all that, but it is true that people will accept an invitation to a special show of this kind and appreciate meeting the heads of the firm and their entertain-

ment, who would not go to that firm's showrooms, and probably would delegate to someone else the duty of seeing the salesman of that house who called upon him.

2. This plan of a well-organised show would give the opportunity of the expert sales manager to meet the customers of his house, and all possible customers. I may be treading on dangerous ground here, but I am one of those who recognise the fact that real first-class salesmanship is a rare art. Most of us when we have done our best fall far short of what a few men would have done under similar circumstances. The real "star" print salesman is at a premium. The few there are earn large salaries. I know one man who has within the last few weeks declined a new appointment where he was offered £2,000 a year and commission; another premier house has been searching for such a man for weeks in vain. We lesser men have to recognise the fact that some men have that added gift which lifts them right above their fellows. It is not easy to define it, often it is not possible, but there is that something which stamps a man as a master in this realm of salesmanship. It may be what in our poverty of language or knowledge we call personality; it may be the gift of forceful persuasive speech; it may be that element of sincerity coupled with wide vision and inherent capacity to interpret another man's needs, or in some cases it may be all these things combined in that rare outstanding man we sometimes meet; but, whatever it is, such a man is a master. He could sell a motor-car as easily as he could sell ten thousand folders, but when he adds to this unique gift of his a real knowledge of print, and a true artistic sense of what good printing really is, then he can sell his goods. Not only so, he can create a want for them. Now such men as these are often taken out of the direct selling line and are made general sales manager. In this position he has great opportunities, but he does not come directly into touch with the customer. Selling behind the line is not the same as selling in the market-place. Such an opportunity as I am discussing would have the two-fold advantage of allowing this man periodically to bring into active play his super gifts of salesmanship; it would also afford a most valuable lesson to the ordinary salesman, who would be able to watch this master man at work, take note of his methods, and to some degree approximate to them. It is true you cannot transfer personality, you cannot transfer sincerity or the gift of persuasive speech, but it would be an unspeakable advantage to others to see such a man at work. I was told recently of a managing director of a large printing works who himself had been a great commercial traveller, who took a journey on the road and came back with a bag full of orders from places where other men had failed to secure any. I repeat, the presence in a great exhibition of the products of his house of such a man amongst buyers would be an enormous advantage.

3. Another advantage would be that the possibilities of print as a selling agent would be revealed to many who had hitherto largely ignored this branch of salesmanship. There always are a large number of people who attend trade exhibitions without the slightest intention of buying or ordering anything they see, and even without any direct interest in the things shown. They go because exhibitions appeal to them, but an exhibition of printing has great advantages over an exhibition of laundry apparatus or tobacco products. However interesting one might find the two latter, he would not be tempted to make purchases, but any business man going to see fine, good, attractive, compelling printing might be tempted to place an order, and certainly would leave himself open to conviction as to the wisdom of making a fuller use of this medium for the advancement of his own business.

I am fully persuaded that such a venture as has been outlined would bring an immediate and great reward, but this needs to be said: such an exhibition would have to be very thoroughly organised. Printers themselves might be trusted to make the most of their opportunities in the way of exhibiting their products, though I am not sure all of them

could do that. So much depends on how a thing is shown. A beautiful calendar picture mounted wrongly or with a badly-selected colour for the background might easily be robbed of its selling power, but generally there has been great improvement in this respect. What printers could not do would be to prepare the ground and to secure the right kind of attendance. This could only be done by expert people who know the job, and who could, by circular follow-up letters and invitation cards, create a real live desire on the part of thousands of people to see this new thing. So that the scheme practically resolves itself into one of private enterprise, but I am sure more than one expert organiser in London would be glad to undertake the responsibilities for the provision of the building and the necessary work of propaganda if he were sure he had the hearty support of a dozen well-known printing houses, and it is to be hoped that the leading men of such printing establishments will come together, realising the increasing market for what they have to sell, and this unique opportunity of selling it, and thus give a beginning to what may eventually become a standing institution of the trade.

Colour Printing

By GEORGE EATON HART

An Address in a Discussion at the Faculty of Arts on "Paint and Print in Advertising"

IS colour in advertising to be used merely as a means of decoration, or to satisfy a passing whim of the idealist, or is it to be seriously considered as having a definite commercial object, with a commercial value attaching thereto?

The question, I think, can best be answered in this manner. We are all more or less mentally lazy, and in glancing at the hoardings, or through a catalogue or booklet, our straying glance is arrested by the illustrations. We obtain a very definite conception of what the advertised article is like, and whether we read the accompanying descriptive matter or not, the brain, through the agency of colour, has registered a very definite sensation which will re-act favourably towards the advertiser when the occasion is ripe.

Now this cannot be said of illustration in monotone, and particularly of black and white line illustration. It requires a very definite effort of concentrated thought to picture in our minds the many beauties held, say, in a Persian rug, or the presentment of the wonder of Nature in all the gaiety of her summer dress, when rendered to our notice in straight black and white.

The artist's paint does away with this effort, removes any possibility of a misconception, and paves the way for a sale, or a trip to the seaside or country, a fact that is borne out by the increasing use to which colour is being put by many of our leading national advertisers. But we are still lagging far behind our cousins in the States. They seem to have grasped the possibilities of colour when allied to printing, and, with their usual vigour, are not slow in extending them to the utmost.

Of course, the great objection to colour printing is its cost, and this objection will only be surmountable when the printer can induce his customer to look beyond the immediate expense, and

consider rather the ultimate return from his catalogue or booklet.

Colour printing costs more than the ordinary printing, it is true. But it is worth more, because it sells more. The advertiser needs both kinds in his business, but is the printer getting busy and showing the advertiser how he can, with profit to himself, use more colour printing? If colour printing gets better results for the advertiser, as it undoubtedly does, then surely the printer should make use of the fact and turn it to bigger profit to himself.

I have enumerated a number of the difficulties in the way of more speedy development of colour printing, it is true. But the difficulties are not without solution. In justice to the artists, I ought to say that they know little of the technical side of the printer's craft, and the printer knows as much of art.

Here, then, lies the need for co-operation between the artist and the printer, and I would add the process engraver. I can conceive of no better form of co-operation than is to be obtained by each and all associating themselves with the Faculty of Arts movement. In this purely voluntary movement, actuated neither by commercialism nor by hope of material gain, you can enjoy the benefits of the association and exchange of ideas.

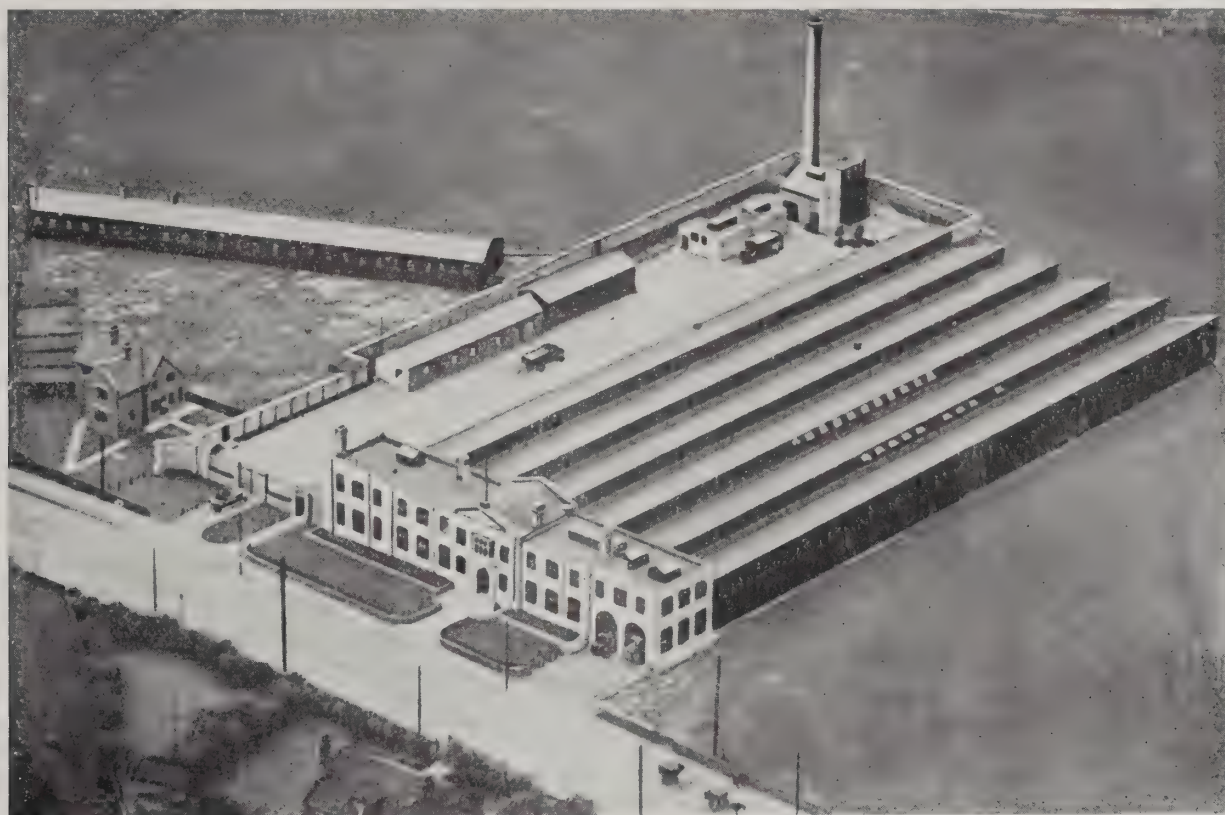
A discriminating printer uses discriminating art to reach a discriminating public. Through the Faculty of Arts the discriminating printer can at least get into sympathetic touch with the discriminating artist.

It is the first time in the history of the craft that any definite step has been taken to bring into association and form what, perhaps, is the most powerful triangle the world will know—the artist, the printer, and the engraver. The result of this association of common interests cannot re-act for anything other than good for all concerned.

"A Romance in the Printing Trade"

IN 1915 the printing premises of John Waddington, Ltd., of Leeds, were burnt to the ground on Good Friday morning. By the same evening new commodious premises, that had already been worked by a printing company, had been purchased, and by the next Wednesday the men employed at these works, who had been out for the Easter holidays, came back and were startled to find the work being carried on by another staff. After hurried arrangements, these men also started work as if little or nothing had happened. This is an indication of the spirit that has brought the present firm of John Waddington, Ltd., to its present position. Printers throughout the country know of the existence of this firm. Buyers of printing throughout the country also know it, established as they are now in almost ideal premises in Leeds, works which were originally

The prospect at this time was not rosy, and the opportunity offered unlimited scope for hard grinding toil, but from that time the business began to grow. In 1915 a lithographic works was procured with a view of undertaking the largest size poster work on a competitive basis. In 1916 the firm opened in London at Floral Street, and it is from that date that the greatest strides have been made. With little fresh capital, but a wise husbanding of available resources, and, not least, clever sales management, the firm forged ahead. The war, of course, made tremendous inroads upon the staff, and created difficulties for the firm, but they were, of course, like most other people, quite content to hold what they already possessed, but when the war was over they looked for fresh fields. In 1918 the firm of Waddingtons, Ltd., which was really the mother firm, was bought lock, stock and barrel



erected by Lord Lascelles in order to give employment to ex-service men, which might have been specially designed for a printery, and here hundreds of men and women are employed on special kinds of printing work, the technical side of which would appeal very much to the technical man. Theatrical posters, showcards, tickets, calendars of all sizes, playing cards, are being turned out by millions. Colour work, which is a special feature of this firm, is such as to challenge the admiration of all who know anything at all about this kind of work. Of course, other people are doing similar work, but what is attractive about Waddingtons is the wonderful romance attaching to the growth of the business. In 1913 Mr. John Waddington resigned from a comparatively small business run by a limited company, and his position was taken by Mr. Victor H. Watson, who had until then been his second in command.

and added to John Waddington, Ltd. In January, 1919, a large London business came into the market, and was doing a class of trade similar to John Waddington, Ltd., and this was also purchased. In 1920 they opened their offices in Leicester Square.

But it was last year the most forward step was taken. Premises in Leeds covering acres in extent, which had been specially built for the manufacture of typewriters by ex-service men, with beautifully fitted offices, board room, commercial department, were bought and speedily converted into what is almost an ideal printery—replete with the latest and best machinery. Here the raw material is delivered at one end of the buildings, worked process by process in proper order until it is packed and dispatched at the other end. Buildings for artists and photographers are detached, so also is a canteen equipped with the latest culinary machinery

Adjoining the works are tennis courts, two cricket pitches, and a football ground, and the fine spirit of camaraderie which is evident between the managing director and the whole staff must be part of the secret of the phenomenal progress and success of this venture.

Mr. Victor Watson, who is the central driving power of this business, is a terrific worker himself, dividing his energies between the main establishments in Leeds and London, and he has associated with him on the financial side an able colleague in Mr. R. B. Stephens, and is supported by a directorate of shrewd but sympathetic business men.

Should a Small Printer Join a Master Printers' Association

(Specially contributed by a Small Printer)

FOR some years friends in the trade have worried me to become a member of the local master printers' association. They tell me I ought to "because everybody of any note in the trade belongs to an association such as this," that "Unity makes for strength," and so on. They refer to the many excellent social functions in connection with the association, to the "protection of the imprint" agreement, and the smallness of the subscription for what I should get out of it. They say "Come to our next monthly meeting; refreshments are provided gratis, and we have a real good time."

I perforce ask myself, "What should I get out of my membership if I join?" I understand the membership subscription is a halfpenny in the pound on the wages paid, so with a £2,500 wages bill I should pay approximately five guineas a year. What am I going to get for this? The social functions do not interest me in the least. I am not a social man, and do not aspire to sit in the seats of the mighty. I have carefully studied the reports of my local area monthly meetings, and in practically every instance the matters that have been discussed have been entirely above me, and not in the least interesting. A few months ago it was "Printers' metals." This leaves me cold. I have no mechanical typesetting machines, and do not want them. The proportion parts of the metal are not things which I have an elementary knowledge of. I read also that "photo-typesetting as a process to eliminate letterpress" or something similar was discussed. This is of no help to the small printer in the least. Each and every topic discussed was of equal interest, and of no use to me whatever.

Then there are the wages negotiations that have been dealt with nationally by the Federation of Master Printers. Here again it appears to me, as a small man, that we should have got on very much better *without* the help of the big men who are principally responsible for the Federation Council policy on the wages question. I have a good staff, and at the present time the agreement with the men is acting very much against the smaller printer. The big firms can afford to pay higher wages in proportion to the smaller man, and by linking ourselves up with the big men we are the ones that suffer.

The "protection of the imprint" agreement is no good whatever to the small man. What happens if a firm does *not* respect the agreement? Is any action taken in the matter? If I could be sure that by joining up with my local association some of my bigger brethren in the trade would leave my bigger jobs alone, I should be happy. I think, however, that I can compete better when they do *not* know the rate I am working on and the basis of my calculations.

Then there is the Master Printers' Costing System. I understand by this system you know exactly what every man is doing at every period during the day; that a job can be so reckoned that you can tell exactly how much you *ought* to get for it. I have heard that estimates based on this system by small printers are invariably considerably higher than other local estimates, and *invariably lose the printer the job*. As I am not able to live on my losses, I am still content to estimate and cost in my own way, by which I get the majority of jobs I quote for.

I understand the Federation is a great help to the trade in such matters as State printing, and as to who should print the Telephone Directory, and so on. In the matter of printing going out of the country, I hear they did good work—for the big printer. I am not likely to want to tender for the Telephone Directory, nor for millions of books for touring societies.

Apparently everything is done for the big printer, and little or nothing for the small man. Yet the small printers must be numerically thirty times as strong as the "big" men. I am not biassed, and if it can be proved to me that I am wrong, and that it is to *my* advantage (as well as to the trade as a whole) to join up, I am quite willing to do so—but I want convincing.

A Reminder for Cheque Printers

MR. J. L. SCHLENER, of the Illinois Bankers' Association, has addressed the following letter to The Typothetæ Bulletin:—

"Unfortunately, some of the bogus cheques which are perpetrated on banks come into the hands of unscrupulous persons through error or carelessness on the part of printers and lithographers, as witness the situation which recently occurred. A lithographer supplied to a purported broker specimen cheques as samples of work which his company was able to turn out, without first having perforated the cheques or marked same cancelled, thus giving into the hands of a crook a cashier's cheque form which has subsequently been passed on to a hotel in Cleveland, Ohio, in amount of \$200. While I grant that the hotel was neglectful in that they did not determine before cashing same that cheque was bogus; on the other hand, if I were to present to you a cashier's cheque, would you question its legality under ordinary circumstances?"

"It is my opinion that if, when sending notices to your members, you would periodically call their attention to the fact that specimens or samples should never be delivered to anyone unless properly cancelled or perforated in such a way that signature line and cheque body could never be used, a number of the frauds now being perpetrated might be overcome."

Why Some Printers Fail to Get Business

By A CUSTOMER

THE best investment most small printers I know could make would be in a few pounds spent with a decorator and a little more spent on general office equipment. The condition of the business part of the average jobbing shop is deplorable. I mean that part of the establishment where the master printer sees his customer, talks over the projected work, and displays his specimens. I question very much if any other trade has anything comparable to these places. As a rule, you pass a large window containing a varied assortment of letter heads, business cards, wedding announcements, dance programmes, and a dozen other examples of commercial work, with little attempt at arrangement, and often with a six months' accumulation of dust and fly specks. You enter the door usually to find yourself at a counter covered with a tangle of paper and packages, and to this counter the master printer comes to interview you. If by chance he does invite you to pass beyond the counter, it is into an untidy room littered with an accumulation of waste paper, advertisement matter, paper price lists, and trade journals. If you want to see particular specimens of the work in which you are interested, the chances are that no specimens can be found, and even if they are it is only after a wearisome search, and under such conditions as this the small printer expects to compete with a smart house where everything is made easy and pleasant for the customer to see what he wishes to

see and gain the information he desires to have. No business man who has stepped out of a clean and well-equipped office would be otherwise than badly impressed by surroundings of this sort. He sees no reason at all to believe that the job coming from such an office will not in some measure reflect its own untidiness. It would be a very profitable investment to make that untidy place a smart little business office, and it would immediately tell to good advantage to spend time in arranging neat attractive window displays of samples of work changed every other week or so. The average window of the smaller printing office is valuable advertising space wasted, and a forceful sales argument neglected. With a neat business-like office and a live window display, the printer would place himself on a level with other business men in the neighbourhood. They will know that prices and service are figured in the same way as their's are. The late Dean Hole once wrote a book on "Roses: How to Grow Them and How to Show Them." But one does not need to read a book to know that there is all the difference in the world between growing roses and showing them. There is splendid work done in the smaller printing offices, work in many cases equal to that of the larger offices, and it would be well worth showing, but this is where the smaller printer fails.

The way to get business is to get confidence, and the average business man has little respect in these days for untidiness and slipshod method.

Uncle Sam's Greatest Printer

MR. GEORGE H. CARTER, Public Printer of the United States, landed at Plymouth a few days ago on his first visit to England. Some account of the work superintended by him at the Government Printing Office in Washington will be of interest to our readers. It is claimed that this printing office has no rival in the world in the tremendous amount of type it sets up in a day. Its machine operators produce 2,220,000,000 ems of type a year, and send a forme to press every minute during every eight-hour working day. It has ninety-four linotypes, one hundred monotype keyboards and one hundred and twenty-six casters. This office does practically all the printing for all Government Departments, and during the tenure of the present public printer the works have been re-habilitated and re-organised throughout.

Mr. Carter is a man who places men and women above machines, and has done very much to improve the morale of his great establishment. He has been instrumental in restoring the apprenticeship system. Thirty-five years ago this was abolished, but now, although apprentices are limited to number, the system is working with the utmost smoothness. Under the re-organisation Mr. Carter has employed women foremen, if the term be a proper one, for the first time in the history of the office. The masterpiece of his reform is considered to be the cafeteria. The roof of this great building has been raised, and here has been

installed a kitchen, refrigerating plant, and all the necessities for the equipment of a good-class restaurant, where 2,000 take luncheon every noon.

Mr. Carter himself was born in Wisconsin in 1874, where he learned to set type and operate a job press. After a short time as bank clerk he became proof-reader, then reporter, afterwards news editor and political writer. Under President Harding he was appointed to his present office, and when his appointment was made the Senate paid him the high compliment of confirming it without reference to the Committee. Mr. Carter's father was born in Cheshire, and his mother's parents came from St. Allen, near Penzance. Mr. Carter will have an opportunity of meeting many of the leading printers of the country, and we hope it will be arranged that he should tell us something of the important work which engages his life.

Obituary

WE regret to announce the death of Mr. E. P. Woodman, managing director of the Fisher Book-binding Co., Ltd. Mr. Woodman had been for some time busily engaged in preparing plans for entering upon new and splendid premises at Herne Hill, and it is a matter of great sorrow not only to his relatives, but to his staff and many friends throughout the country, that he should have been thus cut off when many of his high hopes were being fulfilled.

An Alternative Method of Costing

By H. E. BUTTIFANT

I WAS interested in Mr. Potter's article, and also in the argument against it by Mr. W. R. Holman, and, as I consider this has raised a very important matter, I should be glad if you could spare the space in your valuable paper for a little criticism on the argument.

The statement is made that Mr. Potter is dealing not so much with *costs* as with the *charge*, but how do we find how much per hour a certain machine costs to run? After elaborate preparation of figures consisting of depreciation, rent, rates, etc., and wages paid for 48 hours, we arrive at our total cost, and this is the figure we wish to *recover*. So far so good, but to reduce this to an hourly rate we divide by the number of *chargeable* hours. "Let us be honest with ourselves and have the actual cost of the job"—by all means, but I think Mr. Potter's suggestion is going to give us a more accurate allocation of this cost. The whole idea of the Federation scheme is to allocate our non-chargeable expenses in such a way that we may *recover* our costs; but in the case in point the scheme fails, and a cost is actually allocated to a work ticket which Mr. Holman admits the pricing clerk cannot hope to recover. It is therefore a dead loss to the firm, and as such should be recovered in the overhead expenses. It is by calling half a unit of work a whole unit of chargeable time that the rate is apportioned incorrectly!

As an example, presume that we have a quad-crown machine, and our average chargeable hours per week are 40. In no case is the Federation suggested charge per machine hour based on the total of 48 hours, but on an average lower figure. The total cost per week arrived at in the approved way is £15 6s. 8d., which, divided by 40, gives us an hourly rate of 7s. 8d. It must therefore be clear that since our costs for the week are actual figures, *anything* we can put on the machine during the remaining eight hours must proportionately reduce the hourly rate. While I am upholding the principle of Mr. Potter, I, personally, would not go so deep into percentages, but for working purposes treat the matter more broadly and cost the smaller sheet at the exact rate of the smaller machine. What result would be got then if we fill up with double-crown work for the odd eight hours? Eight hours double-crown costed at $5/5 = £2$ 3s. 4d., is the equivalent of $5\frac{2}{3}$ hours at the full rate of $7/8$. This makes the chargeable hours for the week $45\frac{2}{3}$ instead of 40 or 48, and if this figure is divided into the week's cost, *i.e.*, £15 6s. 8d., the hourly rate is reduced to a fraction over $6/8$. Our total for the week is therefore:

40 hours at 6/8 ...	... £13	6	8
8 hours at 5/5 ...	... 2	3	4
	£15 10 0		

On our work tickets we have now recovered our *actual costs*, and by good management have reduced our chargeable rate per hour by 1s., and it therefore cannot be suggested that we have provided fictitious costs to cover up plant and other deficiencies, although we have two or more rates for the same machine.

Mr. Holman is anxious the "losses" should be shown on the work tickets in order to bring home

the fact that changes are warranted in the plant, but those in control do not as a rule rely on hundreds of work tickets for such data, but on the weekly return, and here is where the present return is again misleading. If by chance for a week you had no quad-crown work at all, but worked 40 hours chargeable time on double-crown work on the quad-crown machine, the result is 40 hours into £15 6s. 8d. = 7s. 8d. per hour, and the powers that be are not assisted in any way by the figures. If the other method is adopted, however, we say 40 hours at double-crown rate 5s. 5d. = £10 16s. 8d., is the equivalent to 28 hours *chargeable* time at 7s. 8d. We now allocate the weekly cost on 28 hours, the result being 10s. 11½d. per chargeable hour for the quad-crown machine, which figure immediately comes under the eye of the management for investigation.

I have given extreme cases, but in actual practice, taking the first figure of 40 hours as actual working time, including a proportion of smaller work and eight hours' idle time, the figure for quad-crown would probably work out at 7s. 10d. or 8s. per chargeable hour, and it is only by costing the full-size sheet at this slightly higher figure and the smaller sheet at its fair value that we can *recover* our costs, and this is what we are out for. The poor pricing clerk cannot help you if through unscientific allocation of scientific costs you deliberately give him figures as costs in one instance which you know he cannot recover, and do not give him an idea how much extra to charge on other work to make up for this loss, and after all it is the final result that matters.

There are many other points that the theorist will fail to understand from a study of the textbooks, but which the practical man is up against every day. Mr. Holman is anxious to show up deficiencies on the work tickets, the result of which would no doubt be the carpeting of the overseer to account for "losses" which, as I have shown above, instead of being "losses," can be absolutely the reverse, and the present system is therefore most misleading.

Printer and the Berwick Election Petition

In the hearing of the Berwick election petition, as the result of which Mr. Hilton Philipson (National Liberal) has lost his seat in the House of Commons, Mr. George Martin, printer and publisher, of West Street, Berwick, said that his account for printing, stationery, billposting, etc., amounted to £164 15s. 1d. The election agent, having exceeded his expenses, suggested that the bill should be cut down to £68. The suggestion was at the outset repudiated as being absurd, but, to oblige his friend, he at last gave way. The account for the balance of £90 had never been rendered, and that sum had never been paid. After judgment was given, a certificate of indemnity was granted to Mr. Martin. Counsel for the petitioners (Mr. J. B. Matthews, K.C.) said they were very grateful to Mr. Martin for the disclosures he had made, and they wished to do all they could for him. With regard to the unpaid balance of £90, it was intimated that Mr. Philipson would like to make the payment if he were entitled in law to do so.

Country Printers and London Competition

A Plea for Combination

CONTRIBUTED

ONE can imagine that a good many London printers will read the title twice to make sure that they read it the right way round. Generally, the London man's complaint is of the severe competition from the country. He complains that a country printer undercuts him, that all the big jobs go into the country, and that London printers should combine together to stop this wholesale transference of work to the country.

Are the facts altogether correct? Is it not a fact that country printers suffer a great deal more from London (and other big centres) competition? Take my own little town, and what do you see?

First take the business houses. The banks are all joint stock banks branches, and do not spend a penny in printing locally, though they bank all the printers' cash. The Post Office, County Court, revenue offices, police and similar official bodies do not order printing locally. It is all supplied in bulk from a central dépôt, and is nearly all printed in London. The local churches' magazines are partly printed locally, but the inset (by far the biggest portion) is printed outside. The factories round are nearly all part of some "combine" that either runs its own printing department or buys in bulk from head office in London. The theatres and picture houses all deal out of the town.

Then there are the local traders. Here a local printer *should* come in, but he finds it very difficult. He can seldom compete in the paper bag trade, as this is all specialist work and outside his province or capabilities. The draper's check books, the butcher's meat tickets, the draper's sale circulars, are all standardised productions, produced at a price with which he cannot compete. He finds even the golf scoring cards at his local club are printed by a special firm.

London firms also sell to the local authorities duplicating and printing machinery for them to do their own work, all to the detriment of the local printer.

Where, then, does the local small printer come in? What is his hope of existence in the future? Taking the basis of this article for consideration, it appears that in a few years' time, at the present rate of business, there will be little or no work for the country printer that will come to him from his own town. What should he do?

Obviously the only way in which the country printer can hope to compete in the future is by combining with *other* small printers and *specialising*. The waste time, material and energy that is spent at the present time in nothing productive is enormous. Each printer has a poster plant of some sort of a size. Each has a ton or so of display type of all sorts and sizes, each has some platens, a wharfedale, and the other hundred and one etceteras.

If the whole of the capital were lumped together and one firm was to undertake all posters produced or wanted for the town, the facilities would allow of good-size work being done at a competitive price. The same would apply to the display work, the book work, and the speciality jobs. The speciality *outside* printer would find a speciality man in the town right on the job, and would have no chance against him.

Is such a scheme workable? Anything is workable if the right people get behind it. The queerest sort of people and firms work in conjunction one with another nowadays, and for practical people like printers there should be no difficulty whatever.

There is another reason why some scheme such as this should come into being. To-day, as we have shown, the bulk of the country work goes to London. Here would be an opportunity for the country printer to get some of the large London work that we know could be done better and cheaper in the country. With speciality plants there is no limit as to what could be done. The future of the small printer is bound up in this question, and it is up to the progressive spirits in the trade to see that this future is bright.

Chart of Revised Postal Rates

A VERY useful "At-a-Glance" chart, giving the weights of postage and charges in tabulated form has been published by The Caxton Press, Ltd., 13-15, Leather Lane, E.C.1, and will be sent to any of our readers who apply for it. It is a time-saving guide and a valuable asset to any office. By consulting the chart, over-stamping and under-stamping is prevented—with regard to the latter, it has been publicly stated that no less a sum than £88,000 has been received by the Post Office during six months in "surcharges." Business firms by using the "At-a-Glance" chart would save annoyance to their clients, and possible loss of customers through these surcharges. They also save loss of postage through over-stamping. The chart gives—not generally known—information about the inland parcel post. It is important to note that, although the minimum weight for a parcel is 2 lbs., and the charge 6d., yet parcels up to 1 lb. 2 oz. can be sent cheaper by inland letter rate; for instance, $\frac{1}{2}$ lb. 2d., $\frac{1}{2}$ lb. 3d., $\frac{3}{4}$ lb. 4d.; 1 lb. 5d.; 1 lb. 2 oz. 5½d.

Bartlett's Inks

MESSRS. R. A. BARTLETT, LIMITED, who have well established themselves as printing ink and colour manufacturers, have had a very satisfactory year's trading. This is doubtless due not only to the fact that the quality of their inks has met with general approval, but also to the close association which both directors of the company have had with the trade for the past quarter of a century.

Caxton Home, Limsfield

THE committee of this printing trade institution have received the gift of a new gateway and pair of entrance gates from the South London Caxton Musical Society, and these will be formally opened on June 16 next. "Remembrance Day" will also be kept at the Home on the same date, and a "Book of Remembrance," containing the names and particulars of death of 2,570 officers and men associated with the printing and its allied industries, will be placed in the cubicle in the War Memorial Screen. Members of the trade are cordially invited to be present on this occasion.

The Minder, the Machine and the Apprentice

BY OPERAE PRETIUM EST

THE qualifications of a good machine-minder are many and various, as all who have to do with the production of first-class letterpress or lithographic presswork are well aware, and in these days, when machines are so much more complicated than in earlier days of the craft, the mere rule of thumb knowledge of procedure then required and the carrying through of this in an ordinarily intelligent way, are not enough to make a good machine-minder; to these must now be added a precision and accuracy in every detail of working which was uncalled for in earlier times. In letterpress we have the scientific make-ready of halftone blocks, the nice sense for the balance of colour in three- or four-colour work, the large sheets now generally printed, the variety of paper and inks in use, and the fine machines of high speed that have been evolved by the engineer to enable the printer to get the best and most economical results.

In litho. we have the universal use of metallic plates as the printing surface, the finer, more artistic quality of the work the minder is called upon to print, the larger sheets of colour work done, the evolution from the flat-bed to the rotary press, printing two or three colours with one run through, and the increasing use of photographic methods of reproduction calling for such careful treatment in the printing of screen work so much finer than anything done by the use of stipple or medium plates in the past.

Such considerations as these show that the minders of to-day require qualities of mind and manipulation undreamed of by the followers of the craft thirty years ago.

In addition to the above there is the high all-round quality of the work demanded by a public which the advances made have educated to know and expect good work, if they do not always value in terms of £ s. d., the skill that must go to the production of it. All these things combine to make necessary a far more intensive knowledge and application than in the past, and the march of progress in the printing trades is such that only continual alertness on the part of the printer can enable him to keep abreast of improvements and developments in his own branch.

There is, perhaps, nothing in which the machine-minder of to-day should differ more from the printer of the past than in mechanical knowledge, by which I mean knowledge of the machine from which he produces his work. He should realise fully that he is responsible for a complicated tool representing a considerable amount of his employer's capital, and that any loss of time in producing from this machine is an infinitely more serious matter than it was in the old days of comparatively slow and inexpensive machines, and, moreover, a tool which because of its very precision and high mechanical achievement is likely to go wrong in so many more ways than the old simple Wharfedale or flat-bed litho. His machine must be thoroughly understood if the minder is to keep it in such a state as will ensure that it will do its work consistently in a satisfactory manner.

Every machine-minder should in these days aspire to more than a mere elementary knowledge

of mechanics; it should be part of his training to obtain such familiarity with engineering terms that he could name and explain the various parts of his machine accurately and follow intelligently engineering diagrams and plans. He should be so familiar with the particular machine he has charge of that he can follow its motion perfectly from drive to delivery, knowing the object and work of every part, and he should know how to make, and insist upon making every adjustment of his machine apart from fitting new parts or actual repairs and be displeased with himself if he found he had called upon a fitter to do any adjustment which he ought to have had the skill and knowledge to do himself; in fact he should study and love his machine as a good father would his child, endeavouring to understand all about it, its physical powers, its moods, its temperament, that he may do all he possibly can to keep it fit and in every way improve its powers.

The minder who blames his machine for doing bad work, and who is not sufficiently acquainted with its every part and motion, to be able to point out in what respect the machine is wrong to cause this bad work, and who cannot adjust the imperfection himself or prove that the necessary adjustment is something outside his powers, is, in my opinion, unworthy of a place in the fellowship of modern machine-minders, and the man who is responsible for stoppage or breakdown of a valuable machine through neglect to keep every proper part supplied with the necessary lubricant is as unworthy to be in charge of such a machine as the man who would let his child go about satisfied so long as it was able to run or crawl to let it go on without the food necessary to its life, is fit to be a father.

Lack of interest in and real knowledge of his machine on the part of many a machine-minder is not, I think, entirely the minder's fault. Neither the makers of the machines or employing printers have, generally speaking, done their part in bringing home to the men who are entrusted with the working of the advanced machines of to-day, the great importance of a thorough knowledge of them mechanically, and how to maintain them in perfect working order, they have taken no pains to make the acquisition of this knowledge as easy and accessible as it might be made, nor have employing printers insisted on their apprentices acquiring some systematic training in mechanics during their apprenticeship period.

Would it not be a good thing if printers, when buying a machine, insisted on having from the suppliers booklets showing detailed elevations of the machine and a description of every part and its work, and explaining just how adjustable parts should be adjusted, and giving expert advice as to how the machine should be lubricated, and as there are always parts that should be specially cared for, drawing special attention to such parts and the necessity for their frequent examination. If this was done, and a copy of such a booklet put into the hands of the man who is to work the machine, then you make it easy for him to acquire valuable educative knowledge, valuable to himself, valuable to the machine supplier, because it would make his machine be used to its greatest advantage, and

make and maintain a reputation for it, and valuable to the employer, because the intelligent appreciation and care of the machine would mean consistent output of good work and saving on repairs. If any minder with such information available failed through lack of interest to make himself properly acquainted with the motion and care of the valuable machine entrusted to him, then he is not fit to be in charge of any tool more complicated than a wheelbarrow.

I need not point out what a valuable help to good work and regular output a machine would be which was kept in perfect order by a machine-minder who took a lively and informed interest in it. This is too evident to need any labouring, and is it not more than likely that any man who took an intelligent interest in his machine would be equally alert in all matters pertaining to his craft? Thus we would have craftsmen to be proud of, whose all-round interest in machine and product would give excellent results in quality and quantity of work, with the least expenditure of energy. Such men would be free from many of the worries of the feebly-interested, rule-of-thumb men, and would be able to co-ordinate their knowledge and think along right and informed lines for such further improvement of machines and methods as would give better and better results, helping upward and onward the trade he adorns. There is no finality in any process; it must go forward or backward, and it should be the ambition of every printer to do something in his working life for the improvement of his trade.

In conclusion, I would refer to the training of apprentices, or it might be more appropriate to say the lack of training of apprentices, which is so prevalent to-day. Both Employing Printers and Trade Unions must agree upon, and adopt some saner and better methods to turn out efficient craftsmen, and in sufficient number to allow for the expansion that may be looked for, more especially perhaps in lithography, with its greatly increasing use of offset printing, the great possibilities of which to do work the older methods of lithography could not do satisfactorily, is being more and more realised.

Do we not find employing printers fighting shy of taking apprentices, because they say "they are more trouble than they are worth," and if they do take them they are merely turned into the work-rooms to pick up such scanty herbage of trade knowledge as they can get. There is little or no systematic training designed to make the apprentice a thoroughly well-informed and efficient craftsman; and if he does turn out in the end a

good workman it is not because his way has been made as easy as possible to become so, but because extraordinary fitness and determination have enabled him to triumph over the disadvantages.

Employers who act in this way, relying, to fill their needs caused by men falling out or increase of machines, on getting men trained by others, are not only unfair to their fellows who have taken and trained apprentices, but they are practising what must surely prove a suicidal policy, as they are assisting to bring nearer the time when supply of men for the trade will be greatly less than the demand, with a resulting strangling effect on the expansion and progress of the industry.

It appears to me that this is a matter requiring the most serious attention of both employers and printers, and that they cannot too quickly get together to set about remedying the present most regrettable condition of things. Technical schools, while they can do much, if they are run as at present by municipal or educational bodies, and therefore must or should be open to all comers, will never quite appeal to the Trade Union member, who, with some show of reason, requires that specialised technical instruction in his trade should only be given to those employed in that trade as apprentices or workmen. The proper training of apprentices should be a matter solely for the industry concerned, and employers and men should come together to draw up useful and systematic courses of training, in the workshop as far as possible, but as, because of specialisation in certain kinds of work, some firms could not give the apprentice the training he ought to have, then centres of the industry should each have its own properly equipped technical school, governed and supported by employers and the operating members of the trade, where such supplementary teaching would be given as would round off the apprentices' training and make it conform to the system drawn up. Such schools should only be in charge of the best men in their different branches, and this cannot be until the positions are whole time and adequately remunerated.

The working out of a proper training course and the keeping it up-to-date with changes that may take place in the trade would, of course, require very careful consideration and arrangement, but if something of the kind is not done then, I fear, the time must come, and that before long, when employers will find, in some branches especially, it will be very difficult to get men at all, and those they may get will be inadequately trained, through no fault of the men themselves, and will be to that extent inefficient and unprofitable.

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Photo-Engraving and its Relation to the Printer

Advice to the Printer

THE relation of engraving to printing is so close that one could not exist without the other. It makes no difference which end of the argument you start with, engraving and printing are one and inseparable. Let us consider for a moment the influence of photo-engraving over printing and the printing industry. Every improvement of a revolutionary character that has entered the printing industry in the last twenty-five years, with the possible exception of type-setting machinery, is due directly to photo-engraving—the modern illustrating method.

With the introduction of photo-engraved plates came the demand for the modern printing press, beginning with the two-revolution cylinder type, and finding its latest expression in the multi-colour rotary press. Most any sort of press would print type satisfactorily, but special designs and principles in mechanics were necessary to successfully print the modern halftone in one or more colours. The many different kinds of enamelled and coated papers came into being because of photo-engraving. They were needed, and men quickly arose to supply the demand. Printing inks, as we now know them, were created in much the same manner and for the same reason. The same follows all along the line, and all of it springs from the same source—the desire to print photo-engraved plates. The speed with which photo-engravings are made enables the business man, the manufacturer and the publisher to employ them on almost every occasion and for every conceivable purpose, and the inventions alluded to, and others too numerous to mention, are a part of the effort to extend the use of photo-engravings. Photo-engraving plates are made for but one purpose—to print; therefore, as engraving becomes more popular, printing gains in volume and value.

WHAT ENGRAVING HAS DONE FOR THE PRINTER.

But let us get a little closer to our subject. Let us get right down to the printer himself. What has engraving done for him? and what does it promise for the future? Photo-engraving has done more to popularise modern printing than any other single element entering into it. Photo-engraving enables the newspaper publisher to issue his papers every hour in the day and to convey not only the news, but pictures of it as well. It takes no longer to prepare photo-engravings for the newspaper press than it does to write the news and set it in type. In the periodical publications and magazines illustrations play a most important part, and you see the most valuable space in these publications—the front cover—occupied in its entirety by illustrations. Go to the nearest news stand and glance over the display of publications. You will find ninety per cent. of them with their front covers illustrated in colours. The next time you buy a magazine you will find yourself involuntarily glancing through the illustrations before you will make any attempt to read the text matter. Modern publishers frequently pay as much for illustrations as they pay for the stories themselves.

Having established the relation of engraving to printing and the influence it wields upon business in general, and the printing business in particular, let us consider for a moment, the relations between the engraver and the printer. I fear in too many cases the printer views the use of engravings and

contact with the engraver as a bother and a nuisance. The printer seems to forget what the use of engravings has done for the printing industry and what the engraver is constantly doing for him.

A SPECIALISED BUSINESS.

When dealing with the engraver, the printer views himself as a buyer, and as such seeks to drive a hard bargain. He frequently fails to realise that the engraver has become highly specialised in his calling, and that he possesses peculiar technical knowledge of great value and assistance to the printer if the latter but knew it, and would take advantage of it.

Very often, as soon as the printer finds that he is buying in the neighbourhood of a hundred pounds' worth of engravings per month, he thinks that he is the mainstay of the engraver's establishment, and that he is creating a fortune for him. He suddenly becomes fired with the ambition to install an engraving plant and thus enrich himself.

PRINTING BUSINESS NOW ONE OF MANY BRANCHES.

To-day we find the printing industry a rather complicated one consisting of a number of branches, each a highly specialised calling by itself, yet all contributing to the whole. The "complete establishment," when used in connection with the printing industry, is the return to first principles, and while it offers good talking points in the quest of business, it frequently delivers but little more than that.

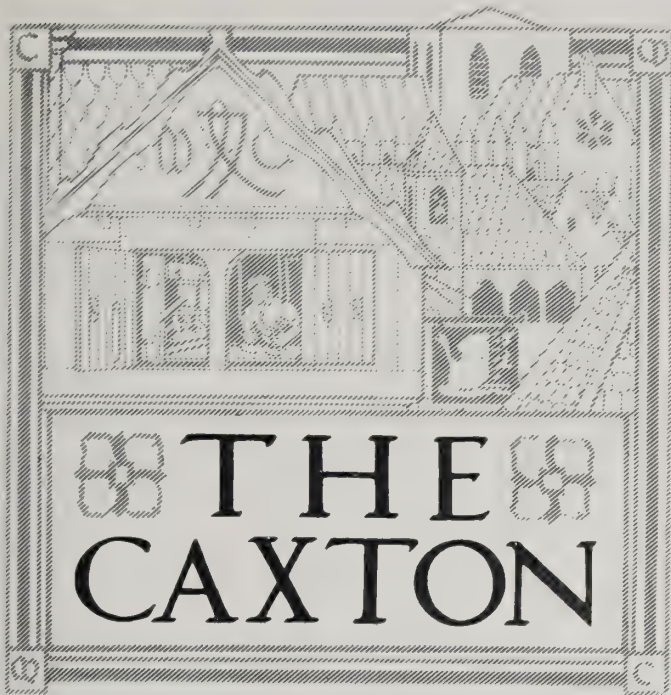
WHEN THE PRINTER INSTALLS ENGRAVING PLANT.

The printer who feels that by installing his own engraving plant he will annex to himself the alleged profits now made by the engravers has many unpleasant surprises waiting for him. He will learn perhaps for the first time that knowledge and experience is just as necessary in the engraving business as it is in any other.

In dealing with the photo-engraver, the printer should bear in mind that he is dealing with a human being who has the same trials and tribulations that he has, only more of them. His remuneration for the time and money he has invested in his business and the skill and effort he is forced to put into it daily, is but small at its best. He is ever ready to co-operate with the printer, and will do everything in his power to produce an article that will help to create more business and greater profits for the printer. Treat the engraver as you would like to be treated by your customers. Do not impose upon him any more hardships than he already bears upon his shoulders.

ENGRAVER ALWAYS CREATING DEMAND FOR PRINTING.

It is very seldom that the printer ever creates a demand for photo-engraving, whereas the photo-engraver is always creating a demand for printing, and what is of more importance, he is creating a demand for better and more profitable printing. The photo-engraver has done much to improve the quality of printing. Play fair with him by advising your customer to use nothing but the highest quality in engraving. Give the photo-engraver time to produce work of quality for you, and pay him for it. Competition in the photo-engraving business protects you against extortionate prices anywhere.—Printing Trade News.



London, June 1, 1923

THE present number of THE CAXTON MAGAZINE is the beginning of an attempt to embody the ideals of a journal which will represent every phase of the letterpress industry in a form which will be perfectly harmonious with the best traditions of the trade. We desire to cover in our improved journal all the varied interests of our craft, from the æstheticism of the idealist to the plain, practical problems of the country printer.

We have arranged for the introduction of some new features which we believe will prove of great value to the average working printer. A section of the journal will be devoted each month to a criticism of job composition in which specimens of work will be discussed and sometimes re-fashioned by an acknowledged master of the craft, not from the point of view of an office with unlimited founts of type and almost endless resources, but from the standpoint of the average printer with average resources. This cannot but prove of advantage to the man who is striving to produce the best work. Then, too, we shall give opportunities for questions on technique in typography and letterpress machinery in the hope that the answers to them will be as greatly appreciated as have our similar efforts in *The Modern Lithographer*.

Great attention is to be given to the display of advertisement matter, with the expectation that our advertisement pages will be as educative from a typographical and lay-out point of view as any other part of the journal.

From time to time we shall have insets illustrating the work of the best houses in the country, and shall call attention to the machinery, apparatus, paper and ink which have been used.

There are at work to-day in the printing industry many men whose influence is formative, and whose mark will be left upon our period for long days hence. Some of these are well known, others are not so prominent, but we hope to persuade even the most modest of them to talk to us, and through us to our readers, of the particular ideas which they believe are of vital importance to the progress of printing.

We believe that the printing trade is on the verge of great and in some senses revolutionary changes. Quietly and persistently, too sure to be hurried, too convinced to be deterred, great minds are at work—inventors, backed by the confidence of capitalists who seldom err. It is not too much to say that within a comparatively short time things as they are, methods and mechanism, processes and principles, will be summarily challenged. We do not hold a brief for the new as against the old, nor are we prejudiced against the new because of the established. What we desire is to give to the trade first-hand and authentic information. Vigilance and intelligent projection of thought into the future, together with readiness to step forward at the critical time, will bring their great reward. On three at least of what are going to be epoch-making crises in the trade, we are particularly well placed as a journal for giving first-hand information, and for this reason alone there is not a printer in the United Kingdom who can with any prudence afford to neglect to become a subscriber to THE CAXTON MAGAZINE from this date.

THE complexity of the printing industry is making increasingly important the subject of industrial research. Every overseer and every craftsman who is interested in his work, is constantly coming across difficulties which in the ordinary course of running a shop and turning out a sufficient volume of work, cannot be solved.

With the present organisation of the industry, there is no satisfactory way in which experimental work of a serious kind can be undertaken. Printing houses who have attempted to develop for themselves new technical processes or to improve old ones, have found, almost without exception, that the cost both in time and money of making the necessary experiments has made it impossible adequately to recoup themselves for the expendi-

ture. If the firm is a large one, so that the cost of the experiments can be carried by a group of several departments, the position does not cause anxiety, but it is almost hopeless in the case of works which are concerned with only one branch of the trade. It is to be anticipated that difficulties such as have been described would be met with—the ordinary shop is not laid out for experimental or research work, and usually the staff has been trained mainly for production, which requires an essentially different habit of mind from that necessary for the successful experimenter; naturally, exceptions are to be found to this general rule, but these are few.

Research work has been and still can be conducted satisfactorily in teaching institutions or technical schools which are suitably staffed and equipped; the present insistent need for economy, however, makes research work in schools increasingly difficult. A man who is engaged on research work finds it hard to combine it with teaching duties when teaching hours are long and the classes large. It is perhaps to be regretted that in many cases the work of the school is judged more by examination results than by the technical achievements resulting from research which it can place at the disposal of the industry. This remark is not intended to convey that the teaching is not of fundamental importance; but the large volume of valuable elementary teaching that has to be done should not allow advanced work to be lost sight of, because senior students may prove to be capable of undertaking, or at least assisting in, original work which may ultimately prove of equal, and perhaps greater, importance than the larger volume of elementary instruction.

It is suggested that in face of the acknowledged difficulties of the situation, it appears desirable that some central research organisation should be established by the Master Printers' Federation which would probably be supported by a special fund raised for the purpose. The scheme of work for this proposed Printing Research Association would

be arranged by a suitable Committee, and the results of the investigations would be presented in the form of reports only to those firms who subscribed to it.

The usual present course of technical development is an expensive one for the firms concerned, each one tackling a problem by itself and guarding any small progress which may be made with the greatest care; it would probably be found that a broader outlook and a more concerted action on the part of the industry would prove to the benefit of the printing trade as a whole without being a loss to the firms who are individually progressive.

IT is surprising that printers throughout the country have shown such little interest in the Bill before the House of Lords for the amendment of the Advertising Restrictions Act. With the main purpose of this Bill few people could be found to find fault. Most men would strongly object to a display of a flaming announcement of some cheap and nasty medicine set up on the banks of Lake Windermere, or any disfiguring announcement in any beauty spot. But the powers sought under this Bill are large. It gives to local authorities more power than they can safely be entrusted with. We can quite understand that certain highly æsthetic people would banish the lithographic poster from sight everywhere. The bulk of us are not so minded. Printers, advertising agents, and heads of large commercial houses know better than most people that it is bad business to offend the public taste. There is an increasing regard being paid to the amenities of public life in this regard, and we certainly urge upon those interested that when this Bill reaches the House of Commons it be very carefully scrutinised and steps taken lest injustice be done to the printing and allied trades in order to please a few well-meaning but meticulously careful people who would outrun the bounds of fairness in order to secure a beautiful countryside.

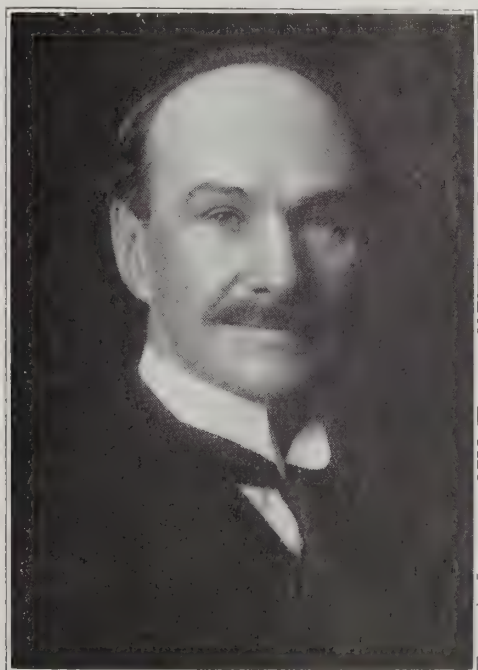


The Master Printers' Federation

Nearly a Quarter of a Century's Service

A FEW years ago THE CAXTON MAGAZINE gave a full record of the inception and work of the Master Printers' Federation of Great Britain and Ireland, but we think on the occasion of its visit to London for its annual meetings some further account of its activities might be welcome. Trade leaders pass. Mr. Walter Hazell, Sir James Henderson, Mr. R. J. Lake, and others, have passed away, but others have arisen to take their place, and happily many who took a share in the earliest work of the Federation are still engaged in working for its interests. A considerable number of master printers' associations were in existence long before the Federation was formed. The lesson that co-operation is better than mutual destruction had been well taught.

dent have each made their own distinct contribution toward perfecting the machinery by which the best interests of the trade can be served. Mr. Walter Hazell, the first president, was the great apostle of federation. Sir James Henderson, Mr. Harry Cooke, Mr. J. E. T. Allen, Mr. W. Maclean, Sir G. W. Truscott, Bt., Mr. Sidney Reid, Sir R. Baird, Mr. W. B. Blaikie, Mr. G. E. Stembridge, Mr. A. Blades, Mr. E. W. Humphries, each led the Federation from step to step in efficiency and power. Brig.-Gen. Bemrose played a very useful part in devoting himself largely during his year of office to the important question of the future relationship of capital and labour. Sir William Waterlow and Mr. E. G. Arnold did very great service not only in strengthening the conferring powers of the Federation, but particularly in their



Mr. R. A. AUSTIN LEIGH
President

The fact that these associations were increasing in number and in membership showed that they met a live need, and with the existence of these associations it was not difficult to bind them together into a national federation which could undertake work quite outside the scope and beyond the powers of individual associations.

The watching of legislation which would have done evil to printers and billposters, the importance of the imprint question, continual alertness as to postal and transport facilities on the one hand, and the ability to meet in conference the leaders of well-organised trade unions to discuss important matters of wages, hours and holidays, and the hundred-and-one things that are the cause of friction in printing offices, was a complete vindication of the wisdom in forming the Federation. Those gentlemen who have served in the office of presi-



LIEUT.-COL. H. RIVERS FLETCHER
Vice-President

advocacy in the training of apprentices, and the extension of technical education. Mr. W. Howard Hazell, who laboured long without coming into the limelight, did wonderful service preaching sound costing, the upshot of which work has been that not only are printers in general incomparably more accurate in their costing, but in many ways the natural result of price raising has followed even apart from wartime compulsion. Probably this matter of costing with its special department of experts set up at headquarters is the greatest service the Federation has rendered to the trade. The difficulties of hours and wages costing and conferring have been fully and fairly faced. Each has come as a challenge which has produced the men fit to range themselves against it.

In more recent days we have seen the formation of the Alliances by which the whole country is

covered with a network of organisations linked up to the Federation, the formation of the Joint Industrial Council, and a very definite improvement in the methods of approach to wages disputes.

The forthcoming meetings will be held under the presidency of Mr. R. A. Austen-Leigh. Here is a myriad-minded man, full of zeal and determination, a man of wide reading, of great reasoning capacity, and of wide experience gained in the great house of Messrs. Spottiswoode, Ballantyne & Co., Ltd. The incoming president is Lieut.-Col. H. Rivers Fletcher, a big man in every sense, whose geniality and whose commercial sagacity will be of peculiar service to the whole trade. Mr. A. E. Goodwin remains in the secretary's chair while presidents come and go. No man connected with the Federation is better known throughout



Mr. A. E. GOODWIN
Secretary

the country, or more heartily welcomed at any of the trade gatherings. His personality, his devotion to his office, together with his real knowledge of all sides of what after all is a very intricate business, makes him a wonderful asset to the Federation. With a clear atmosphere, with wages troubles, we hope, out of the way, the Federation should have before it a period of splendid constructive service. There are very many things remaining to be done which will demand the highest and the best skill and knowledge upon which the Federation can call. Very much remains to be done especially along the lines of technical education and experimental research, and it is quite expected that the Federation leaders who love the craft and who desire to see Great Britain lead the way in all that appertains to printing should see that nothing is left undone that combined wisdom and effort could achieve to keep the British printer where he has ever been—in the van of progress.

SIR ROBERT BAIRD, of Belfast, and Mr. C. A. Bates, of Messrs. Johnson & Co., Ltd., sailed for America last month to attend the great Advertising Convention at Atlantic City.

ITEMS OF INTEREST

De La Rue's

THE directors of Thomas de la Rue & Co., Ltd., announce that they have appointed Mr. Sydney Lamert chairman and managing director, and have accepted the resignation of Mr. Stewart de la Rue from the board, and that these changes are approved by a very large majority of the shareholders.

£2,650 for a Binding

A COPY of Cicero, bound to Grolier's order, from the library of the Earl of Powis, sold in London last month for £2,650. Jean Grolier, who was Treasurer of France (1479-1565) was a splendid patron of bookmen and printers, and his name is associated with some of the loveliest bookbinding work in the world.

Football for Charity

THE annual charity football match, Blades Football Club v. C.I.D. Scotland Yard Football Club, resulted in a win for the Blades Football Club by 5 goals to 1. In the unavoidable absence of Sir Rowland Blades, Bart., M.P., owing to a family bereavement, Alfred F. Blades, Esq., kicked off. Mr. Owen Williams (Clapton Orient Football Club) was in charge of the game, which was in aid of the Caxton Convalescent Home (Limpsfield), Lloyd Memorial Convalescent Home (Deal), the Metropolitan Police Orphanage, and the Metropolitan Hospital. The total receipts amounted to £131 13s. 6d., which sum has been equally divided between the institutions mentioned above.

T.A. Executive Council

THE election for the Executive Council of the Typographical Association has resulted in the return of Messrs. H. V. Marsh and J. Mellor (Manchester), H. J. Harvey (Blackburn), E. G. Yates (Watford), L. P. Bristow (Aldershot), G. W. Chuter (Reading), F. O. Roberts, M.P. (Northampton), W. Wesson (Nottingham), W. Colby (Hull), T. Dove (Sheffield), S. Oaten (Bristol), W. J. Vernon (Plymouth), J. D. Harvey (Newcastle), C. Powis (Cardiff), M. Hartney (Limerick), H. Portch (Tonbridge), and G. Holmes (Manchester). Messrs. F. Dunn (Birmingham), W. Bottomley (Leeds), J. Morgan (Liverpool), and H. T. Whitnev (Belfast) were without support. Mr. J. D. French and Mr. H. Skinner will continue as president and secretary respectively.

Rates and Working of the Ludlow Typecaster

THE following agreement has been reached between the London Master Printers' Association and the London Society of Compositors with regard to the working of the Ludlow plant:—(1) There shall be alternative methods of working the Ludlow plant: (a) by keeping certain men for handling the plant, at the rate of £4 16s. per week, such men to be available for other work as required; or (b) by any man using the plant for the production of his own jobs, in which case there would be no alteration in the rate of wages paid. The firm to have the option of either method of working, but the two methods are not to be in operation in one office. (2) No apprentices shall be engaged on the plant where method (a) is in operation except in the recognised proportion of one apprentice to four journeymen so employed.

Roman Numerals: Their History, Values and Uses

By G. A. SAYERS (Instructor London School of Printing)

HISTORY and etymology alike bear witness that the origin and perpetuated use of roman numerals is due to the fact that all nations in their calculations took ten as a numerical base and used their fingers in counting. All numbers up to one hundred were calculated on the left hand, the hundredth beginning on the right hand, returning to the left for the two hundredth.

The decimal bases—units, tens, hundreds, and so on—are called in arithmetic digits, from *digiti*, the fingers, meaning that they are the fingers taken as the first, second, or third numerical base. It is, therefore, quite reasonable to suppose that the whole of the roman numerals were derived from the position of the hands in calculation. One, two, three, or four fingers, and thence one, two, three, or four lines, might mean as many units. A hand would count five: either units, tens, hundreds, or some other decimal base. With the thumb at an acute angle to the forefinger, the letter V can readily be discerned, meaning five units; with the thumb at right angles to the forefinger, an L is outlined, counting a hand of tens, or fifty; with the thumb straight and the forefinger bent round over it, a D would be shaped, and stand for a hand of hundreds, or 500; two hands would count ten in units, tens, or otherwise. In the position of the hands as for L, they would form a square C, and indicate ten tens, or 100; with the two thumbs placed together the letter M would be made, and count ten hundred, or 1,000.

RELATIVE VALUES OF ROMAN NUMERALS.

1. Repeating a letter doubles its value, thus XX denotes twenty.

2. If a letter of less value is placed before one of greater value, it indicates that the letter preceding the greater is to be deducted; this IV represents four.

3. If a letter of less value is placed after one of greater value, it means that the letter following the greater is to be added; thus LX denotes sixty: L equals fifty, X equals ten.

4. If a letter of less value stands between two of greater value, it indicates that the value of the last two combined symbols are to be added to the former; thus XIV denotes fourteen, not sixteen: X equals ten, IV equals four; not XI equals eleven, V equals five, the whole sixteen—XVI represents the latter.

5. By placing a bar over a letter or letters its value is increased a thousand times; thus a bar over V would denote five thousand, a bar over M one million.

6. When expressing a number in roman numerals, use the smallest number of letters possible to form the desired combination; thus MCMIV (1904) is preferable to MDCCCCIV.

ROMAN *versus* ARABIC NUMERAL VALUES.

The value of roman numerals as compared with the arabic is shown in the following table:—

Arabic	Roman	Arabic	Roman
1	I	21	XXI
2	II	30	XXX
3	III	40	XL
4	IV	50	L
5	V	60	LX
6	VI	70	LXX
7	VII	80	LXXX
8	VIII	90	XC
9	IX	100	C
10	X	200	CC
11	XI	300	CCC
12	XII	400	CD
13	XIII	500	D
14	XIV	600	DC
15	XV	700	DCC
16	XVI	800	DCCC
17	XVII	900	CM
18	XVIII	1000	M
19	XIX	1923	MCMXXIII
20	XX		

WHERE TO USE ROMAN NUMERALS.

1. To specify the chapters, the parts, or the volumes of a book. [When preceded by the word chapter, the numerals should be set in capitals of a typeface of the same size and character as the text of book; if numerals alone appear, an improvement is secured by setting in a typeface of same character, but two sizes larger than the text.]

2. To indicate the page numbers of preliminary matter; advertisement pages; and the index or the appendix of a book. [When so used, set in a lower-case letter of similar typeface two sizes smaller than the text.]

Note.—The roman numeral, being neither an abbreviation nor a contraction, but a symbol, does not require a fullpoint after it unless it ends a sentence.

Art in Advertisements

MR. HEAL, of the famous furnishing house, a business man and an artist himself, has outlined what he considers to be the essential qualities of the ideal poster.

"It must be arresting, attractive, and apposite," he said. "It must compel attention; it must attract either by its beauty, its humour, or by the suggestion of a pleasant idea; it must definitely suggest the goods and link them up with the idea."

"In my opinion, an advertisement which meets all these requirements is the Kodak Girl. Very few posters meet more than one, some two; it is rare to find one which meets all three."

"The poster controversy is another form of the eternal triangle. The artist blames the commercial

man; he in turn blames the public; the public blames them both!

"I believe in the public. The public will accept and pay for the very best in the way of taste that you can give them. But you must give it. They can only buy what you've got to offer."

The Daily News, aiming at discovering exactly in which direction the public taste is turning, invites readers to select the ten best posters from those which appear on the hoardings up to October 31.

The readers whose lists of the ten best posters agree most closely with the judgment of the majority will be awarded prizes amounting in all to £630.

How Caxton Came to be a Printer

By JULIAN B. ARNOLD

IF there is a tide in the affairs of man which taken at the flood leads on to fortune, no less is it a truism that incidents, seemingly trivial, oftentimes woo men from the vales of fortune to the heights of fame and service. Usually such incidents come in disguises so simple that their potency is not recognised; yet happily they are common enough. The evolution of the printer's art is full of instances; perhaps none meriting our salutations more than that which four hundred and fifty-four years ago turned William Caxton from the cares of a successful merchant to experiments in printing and ultimately to his giving to the world its first book printed in the English language.

Had Caxton followed the paths which profit and worldly honours seemed to indicate for him he would probably have emerged as lord mayor of London—and been forgotten in the wide story of mankind. But fate had reserved for him a niche amid the immortals. Through half his life he drove in the ruts of commercial triumph, then suddenly hitched his wagon to the star of literature. In 1438, when about sixteen years of age, he was apprenticed to Robert Large, a rich silk mercer of London, who became lord mayor in 1439 and died in 1441. Young Caxton seems soon after to have gone to Bruges, then the chief market of the Anglo-Flemish trade. A few years later we find him the acknowledged "Governor of the Company of Merchant Adventurers in the Low Countries," in which position he subsequently negotiated a treaty regulating the Flemish wool trade of the Mercers' Company of London, of which guild he was a member. This treaty was entered into with the reigning prince of the Low Countries, Charles the Bold, Duke of Burgundy, who had married Princess Margaret of York, sister of Edward IV., king of England—a lady destined to render inestimable service to literature and to the then unborn art of printing.

Obviously Caxton was an astute diplomat as well as a masterful "governor" and a successful merchant, but at the zenith of his power there enters on the scene the minor event which was to affect so profoundly not only the career of the worthy burgher of Bruges, but all future times. His duties and privileges made him a familiar figure in the houses of the nobles and at the court of the Duke of Burgundy, where he would have met King Edward IV. during his brief exile and his sister, Margaret, Duchess of Burgundy. In imagination we may picture these fifteenth century pageantries, and note the sedate Caxton, clad in sombre-coloured velvet gown, and wearing the gold chain and badge of his office, moving among the throngs of gaily-dressed courtiers and ladies.

Now in such a gathering it chanced one day that Caxton mentioned to the Duchess Margaret the pleasure he had derived from reading a French manuscript entitled "The Recuyell of the Histories of Troye" by Raoul le Fevre, and Margaret, being by birth an English woman, asked the courtly and versatile Caxton to make for her a translation of this manuscript into her native tongue. It was a simple request, but mark you to what it led. Caxton began the unusual task on March 1, 1469, and in September, 1471, was able to present to the

Duchess Margaret a laboriously written copy of his version. However, the copying clerks he employed in this work were too slow and faulty for the urgent spirit of Caxton, and forthwith he began devising some speedier method of broadcasting his labours. It was at this opportune moment that he met one Colard Mansion, who showed him an example of the efforts being made to produce books by impressing the text from wooden blocks. Caxton at once realised the possibilities of the idea, and promptly financed the carving of a font of wooden letters, initials, and all the paraphernalia of this earliest mode of printing. In partnership with Mansion his press was set up in Bruges in 1474, and two years later the world received therefrom Caxton's "Recuyell of the Histories of Troye"—the first book ever printed in the English language.

Forsaking now all else for literature, Caxton moved soon after to Westminster, where he established a larger and more fully-equipped press at the sign of the Red Pale. Here in the shadow of the ancient shrine of our ever-spreading tongue he devoted the remainder of his active life—he died in 1491—to transmuting the rare and costly manuscripts of his time into the form of printed books, and incidentally wrestling with the hundred idioms of the English language then current. For to Caxton we owe not only the first of our printed books, but the first effective contribution to the standardisation of literary English.—The Inland Printer.

Humanics in Industry

MR. GEORGE ISAACS has done a very interesting thing in securing from the International Printing Pressmen and Assistants' Union of America a film showing the wonderful buildings, grounds, machinery and activities connected with their great pressmen's home in Tennessee. Mr. Isaacs, as many of our readers know, has visited this unique place more than once, and it is largely owing, we think, to the inspiration derived from those visits that the Natsopa Home in Leicestershire is due. This film was shown in a private film gallery in Soho Square to a number of invited guests, and we unhesitatingly say that nothing in the whole realm of printerdom has ever been exhibited in this way to compare with these pictures. The whole of this great institution, including sanatoria for tubercular and other patients, homes for aged workers, technical trade school, conference hall, with model dairy, piggery, poultry farm, situated on a pine-covered mountainside in gloriously healthy surroundings; all the needful machinery is worked by hydro-electric plant, the power for which is derived from a mountain stream, and the perfect arrangement of the whole institution is a lasting monument not only to the genius of Mr. George Berry, the President, but to the humanitarian instincts of the whole of the workers in American printerdom. Looking at a film like this, one feels very discontented with what has been accomplished in our own land, great as this may be, and we feel sure that the exhibition of this film throughout the country will lead to an inspired discontent which in the end will bring to the British worker in printerdom larger and greater things than we have hitherto dared to hope for.

Home Counties Printers

Alliance Meetings at Eastbourne

IT is said that a visitor to Eastbourne early in May, seeing a number of highly-prosperous-looking people walking about the front wearing badges stamped with "H.C.M.P.A.," asked what these imposing letters stood for, and was told "Home Counties Many Picnics Association!" It is true that printers generally manage to combine business and pleasure very well, and with that glorious spell of weather which ushered in the month of May in mind, and Eastbourne as the meeting place, the critic will be suspected of envy rather than anything else who puts up a case for more work and less play.

Nevertheless, we are going to take the risk. What we say about this particular programme of meetings applies to nearly all such programmes, as it certainly does to that of the Federation.

Printers from as far north as Bedford and as far as the South Coast are invited once a year to foregather in conference. Many who attend have put in much time during the year at many meetings of the various associations which make up the Alliance. But only once a year do they have the opportunity of meeting the whole of the members, and those trade leaders who are their guests. And it seems to us, as it does to others who attend, that something more might be arranged in the way of conference. It is not as though printing was a static art, or had exhausted the resources either of production or supply. Few businesses offer such intriguing opportunities for informative conferences, and one paper on some aspect of the technical or artistic side of the trade, and another on the latest approved methods of marketing print or finding new markets for it would not have been an infliction to the most pleasure-loving delegate.

As a matter of truth, the only real meeting of the Alliance occupied less than an hour and a half, and consisted in the adoption of the annual report, the election of officers, and receiving the treasurer's statement.

Having said that, we can proceed to say how thoroughly everybody seemed to enjoy themselves, how delightful it is to see these master printers honourably preferring one another, and how good it is to find them appreciating the thorough and painstaking work of the secretary, Mr. P. Michael.

Without being invidious, one can safely rank this Alliance as one of the most important in the country, and certainly one of the richest in personnel. Its inclusion of all the towns and cities outside the London area yet in close proximity to the metropolis would alone account for this. Much of the printing for London is done outside London, and most of these great centres of the craft are included in the Home Counties area. The names of its past-presidents, Mr. Bennett (of Truscott's), Mr. David Greenhill (of the Sun Engraving Co.), and Mr. Soundy Unwin, are good proof of the advantage the members enjoy in respect of the gentlemen available for its service.

At a luncheon given to the members on Saturday, May 5, at the Queen's Hotel, one of the pleasing features was the reading of telegrams conveying good wishes and fraternal greetings from the Eastbourne Branch of the Typographical Association, and the larger area covered by the Alliance.

At this luncheon the President (Mr. Soundy Unwin) was supported by the Mayor and Mayoress of Eastbourne (Councillor and Mrs. Soddy), the Town Clerk, Mr. and Mrs. A. Bennett, Mr. and Mrs. Greenhill, Mr. and Mrs. Wise, Mr. and Mrs. Strange, Lt.-Col. Rivers Fletcher (vice-president of the Master Printers' Federation), Mr. and Mrs. A. E. Goodwin, Major and Mrs. Barrell, Mr. and Mrs. Oxley, and Mr. Guildford.

Mr. T. J. S. Guildford, Kingston-on-Thames (Alliance Treasurer), in proposing the toast of "The Federation," enumerated the many activities which have engaged 24, Holborn, during the past year, and paid a richly-deserved compliment to the office bearers who did such splendid service.

Lt.-Col. H. Rivers Fletcher, O.B.E. (vice-president of the Federation), responded, in the unavoidable absence of Mr. R. A. Austen-Leigh. He considered that, while the organisation of the Federation was not perfect, it went a long way toward being so. He emphasised the fact that its function was not simply to try and keep down wages. He regretted there was still restlessness amongst the workers and a desire in one or two quarters to upset agreements already made. He counselled members of the Federation to stand together. They would be powerless unless they did so. The Home Counties Alliance had contributed richly to the Federation in the men sent to represent it on the Council.

Mr. A. E. Goodwin (Secretary of the Federation) proposed "The Home Counties Master Printers' Alliance," and reminded his audience that some of his earliest work in installing the Costing System had been done in the area of the Alliance. He complimented them on their enterprise, especially in the realm of advertising. It paid to advertise, and they had to advertise to pay.

Mr. Soundy Unwin, in responding, was proud to be associated with such an alliance, and especially to have had so many new members during his year of office.

At the annual meeting Mr. Michael presented the annual report, which was largely concerned with the wages negotiations and the alertness of the Federation in securing concessions, postal and railway rates, and with the efforts of the officers of the Alliance in propaganda work. The following officers were elected: President, Mr. F. S. Oxley (Windsor); Chairman of Committee, Major Barrell (Portsmouth); Vice-chairman, Mr. Strange (Eastbourne); Treasurer, Mr. David Greenhill.

Mr. T. J. S. Guildford, who had been treasurer since the formation of the Alliance, and who is giving more time to the work of the London Alliance, was specially thanked for his services, and elected an honorary member of the Alliance and its executive. A special resolution was also entered upon the minutes expressing great appreciation of the work of Mr. Michael, the secretary.

The social functions arranged in connection with the meetings included a conversazione, by invitation of the Eastbourne and District Master Printers' Association, a civic reception by the Mayor and Mayoress of Eastbourne at the Town Hall, a motor char-a-banc excursion for ladies over the South Downs, and a dance at the Queen's Hotel.

Among those present at the annual meeting of the Alliance were:—

Lt.-Col. H. Rivers Fletcher (Vice-president of Federation), Mr. A. E. Goodwin (Secretary of the Federation), Mr. Williamson (Costing Secretary of Federation), Mr. Wise (London), Mr. Cumner (24, Holborn), Messrs. Baldwin (Tunbridge Wells), Barley (Eastbourne), Barrell (Portsmouth), Bennett (first president of the Alliance), Brannon (Newport, Isle of Wight), Byland (Reading), Carling (Hitchin), Christian (Eastbourne), Clegg (Luton), Clements (Chatham), Clothier (Eastbourne), Coasby (Portsmouth), Cusden (Reading), Duncan (Eastbourne),

Elphick (Biggleswade), Fisher (Brighton), Garnett (Brighton), Gowland (Eastbourne), Greengrass (Brighton), Greenhill (ex-president of the Alliance), Guilford (Thames Valley), Homans (King's Langley), Hunt (Aylesbury), Jeuchner (Brighton), King (Uxbridge), Line (Newport Pagnell), Liscombe (Portsmouth), Madden (Brighton), Murray (Tunbridge Wells), Osborne (Eastbourne), Oxley (WindSOR), Petty (Portsmouth), Potts (Hastings), Rendle (Watford), Stalker (Luton), Stevens (Brighton), Strange (Eastbourne), Sumfield (Eastbourne), Sutton (Portsmouth), Unwin (Woking), Viney (Aylesbury), and Watkins (Brighton).

Standardising Inks

AN interesting practical letter on "The Standardisation of Colours" has been addressed by "O.L.P." to the editor of our contemporary, *The National Lithographer*. We extract the following, as bearing on an article on a similar subject which appears on another page:—

"The variations of ink both as to tone depth and working qualities have suffered greatly in the past few years with the introduction of so many different American dry colours. There would seem to be something radically wrong when we come to compare the work of scientific minds in radio, whereby with the use of a few little contraptions we can reach out in the atmosphere and pick out sweet strains of harmony, to the product of some of our learned chemists engaged by the different ink manufacturers, many of whom would not recognise their own product six months after it was made if the can did not bear the label, and even if they did they would recognise it only with regret.

"Years ago when I was a boy I worked in a paint factory where they had a man who was a practical paint maker, but not a chemist. It was a rule with this man never to write any of his formulas, but to carry them in his memory. The paint that he made for his employers had established for the company a reputation for quality that was second to none in the country. This paint maker in the course of time was taken ill, and when it was realised that death was near his employers sought to obtain his formulas, but all in vain. Their chemist assured them that they need not worry, as he would analyse the paint and would reproduce the same quality without any difficulty. The analysis was made, and the chemist was so sure he was right that he proceeded to put up a large quantity of the paint under his personal supervision. Some five or six months later complaints began to come in from customers saying that it took a chisel to dig it out of the cans.

"This same thing is happening in the ink game. But a few weeks ago a pressman asked a foreman to sell some of this same kind of colour to him. When asked what use he wanted to make of it the pressman replied that he preferred to buy it and throw it in the alley rather than suffer the hardship incident to turning himself into an ink mill.

"This writer got some of this colour and decided that a little experiment was worth while trying. I chopped a good-sized chunk of this rubber compound out of the can, placed it in another can, and after putting in some thin varnish put it on the gas over a slow fire to boil, which proved successful in

bringing it back to a working condition. It is needless to say that the salesman who sold this ink for his firm lost a customer, and the time spent in grinding up this colour cost the company more money than was actually paid for the colour originally.

"There is certainly room for great improvement in the handling of such materials as are used to make inks, for at the present time there are no two colours coming out of the same establishment with the same working and drying qualities, notwithstanding the fact that a much wider range of vehicles are to be had to-day than formerly. The firm that is looking for cheap colours generally pays the highest prices for what they get for the very simple reason that when they buy cheap colour they very often have to pile it on to get the desired effect, with the result that the work of the artist and transferrer is boshed in an attempt at foolish economy.

"To criticise without offering a suggestion of a possible remedy is but passing the buck, and this is not the intention of the writer. If the drying colours of each of the different dry colours are ascertained definitely, and the same qualities of the vehicle in which the colour is ground is known, then something like a standard can be set up as to what particular feature. To those who have had experience in handling colours it is a known fact that there is very often too little consideration given to the vehicle as to the weight of the colour it is called upon to carry. The viscosity of the vehicle should be sufficient to carry the colour without separation, and due consideration should be given to the action for friction the colour receives in the shape of distribution.

"Quite frequently pressmen find that one colour will work fine on a job and on another job will work entirely different. Those who are accustomed to dope colours know that where a good volume of colour is being used it very naturally keeps it in better working condition on a press than where there is very little colour used, which is subjected to a far greater amount of friction that causes it to punk up.

"These are a few of the points that may be given serious consideration to the advantage of both the manufacturer and the buyer of ink. Another feature which should be considered is the loading of ink with other materials more weighty than that generally used. If a colour is too heavy to work properly, then a medium with good working qualities should be used."

PRINTING PLANT

Equipment of the Composing Room

IT used to be said that the printer made money in the machine room and lost it in the composing room; but the operation of an efficient costing system helps printers to see things in a more correct perspective. There can be little question, however, that in many composing rooms, although money may not be wasted, it is not used to the best advantage. Efficient lay-out combined with scientific organisation can do a great deal towards the elimination of unnecessary waste, so that the work flows through the composing room from one operation to another, and will do much to facilitate production. But the study of composing-room problems has led to improvements in the design of the fittings, which are of equal, and perhaps greater importance than the actual lay-out of the room itself.



Since the old composing-room frame was designed, improvements in construction have been made, and dust-proof cabinets have been introduced, which increase the available accommodation in any given space, and also keep the type clean. The majority of the cabinets which are in use, however, still retain the old system of working which was evolved in the days when hand-composition alone was used in the composing room.

To-day, when large offices set practically the whole of their body matter on composing machines, the work of the hand-compositor has entirely changed, and the frames at which he works require re-modelling in order to meet modern requirements

and to give him the most comfortable working arrangements.

Much attention has been devoted to the elimination of unproductive movements in practically every branch of industry; and investigation into composing-room operations has shown that, by giving each compositor, as far as possible, a complete set of working materials, such as leads and clumps, rules, etc., on his own frame, the waste of time and the confusion entailed by going to and from centralised racks is avoided.

In order to give effect to the principles embodied above, entirely new composing-room cabinets have been designed, and these have been proved eminently successful in practice.

The illustration to this article has been supplied by Messrs. Stephenson, Blake & Co., Ltd., who make a complete range of first-class wood cabinets in their factory at Sheffield, and have been the first to place on the market similar models made in steel, specially designed to meet the needs of English printers.

Those offices which have installed steel furniture find it extremely satisfactory in work, although a number of English houses still prefer to keep to wood construction, whilst obtaining the advantage of the new system of composing-room organisation.

The Unit system makes it possible for models to be interchanged without difficulty. In the above illustration the Unit system has been adopted and shows an office where some models have been installed. The Units in this model comprise--

One double random top supporting two double-depth lead and slug cases, and six auxiliary cases in addition.

Two case units, each with 24 cases; two galley units, each to hold 75 pressed steel galleys, 8 $\frac{3}{4}$ in. by 13 in.

Special lock-up cupboards are also included.

One galley unit to hold 25 pressed-steel quarto galleys and 21 slip galleys, with two drawers.

One galley unit to hold 75 pressed-steel quarto galleys, with two drawers.

Marinoni-Voirin Machines

FRANCIS J. CONNOLLY, LIMITED, of 62, Park Street, Southwark, have a great show just now of the latest range of the rotary lithographic offset machines, the product of this well-known Parisian House. The variety of types included in the show is wonderful, and the excellence of design and workmanship will appeal to that increasing number of printers who are devoting themselves to this class of work, and who are able to appreciate the precision and workmanship of good machinery. The single-colour rotary, two-colour perfecter, reel-fed perfecter, the latest three-colour machine, and the Bijou single-colour machine are all on view, and Mr. Connolly would appreciate visits from any printers thinking of new installations.

Electrical Driving for Printers

THE advantages of the application of electric power to the printing press are so obvious that it has now become very largely a question of what type of electric machine shall be applied. The adaptability, cleanliness, simplicity, ease and flexibility of control, have proved so eminently satisfactory as to bring the electric drive into general use. It is a further advantage to have great electricity firms specialising on the application of this power for printing machinery. So much consideration has been given to this, every point has been thought of, and the advantages or disadvantages of this or that method of application have been thoroughly explored. The Swedish General Electric, Limited, who have large works at Walthamstow, are amongst those who have thoroughly investigated this matter, from the general supply of power to the fixing of a stop to govern one part of an intricate newspaper rotary machine. They are able to adapt electric power to every kind of printing press. Printers throughout the country who are considering new electrical equipment would do well to apply for a very interesting brochure published by this company at their offices, 5 Chancery Lane, London.

The "Express" Auto

THE latest production of Messrs. Waite & Saville, Ltd., the "Express" Auto, which is on view at the showroom at Dean Street, Fetter Lane, is giving great satisfaction. It is a wonderfully efficient little machine, running while you load at a speed of 4,600 per hour. As the work is piled in the hopper and the bottom sheet taken, the hopper can be re-charged without stopping the press. The product is delivered on a travelling band which increases its speed every twenty-five impressions so as to make a wide gap between each batch of twenty-five. This machine prints envelopes on either side, cards up to six-sheet board, and paper of thick substance. It can be rapidly made ready, and change from one job to another only takes a few minutes. This small platen is being largely bought by manufacturing stationers, one well-known firm having already placed a repeat order for five of these machines. An illustration of the "Express" Auto appears on the inside front cover of this number.

MESSRS. LOWE & BRYDONE are printing and publishing a weekly paper called "Local Illustrated News," which is done by photo-litho and offset. The result is excellent, and is another piece of evidence in favour of this process.

TRADE NEWS

Baxter Prints

COLOUR print collectors will be interested to hear that it has been decided to publish a monthly magazine called The Baxter Times, to be devoted to Baxter, Le Blond, Dicke, Fawcett, and other oil-colour printers of last century. It will record monthly the auction prices of prints sold. The publishers are The Courier Press, Leamington Spa.

The "Daily Herald"

THIS newspaper is now Trade Union property, and the resources of the General Council of the Trades Union Congress are behind it. Enlarged to twelve pages, and including the usual features of an ordinary daily paper, it is hoped to greatly increase the circulation and make The Herald a real representative organ of the labour world.

Trade Union Losses

IN his quarterly report, Mr. W. A. Appleton, Secretary of the General Federation of Trade Unions, writes:—"The saddest phase of the Trade Unionist's experience is that connected with falling funds and falling memberships. Every sane man actually in the movement knew quite well that war-time conditions could not continue for ever, and that membership would fall when men and women were no longer compelled, as a condition of employment, to join some Trade Union. The most pessimistic, however, hardly felt that the lapses would be so sudden and so severe. Some of the unions have had to do what banks do when they incur liabilities beyond their capacity—they have had to suspend payment. The remedy both of banks and unions is an obvious one, but it is not easy to apply. Reducing obligations and curtailing expenditure is harder and less popular than is the policy of the open door and the open hand, and yet this harder task must be undertaken if the Trade Union movement is to recover and continue. Actuarial bases are not as carefully considered as they ought to be, but if the Trade Unions are to hold their position, they must be able to demonstrate the reasonable surety of their members receiving the benefits they pay for. While the importance of the strike fund remains paramount, other matters must be safeguarded. It is useless and also dishonest to overload rules with benefits for which no adequate contributions are provided, and it is equally useless to expect stable membership apart from Trade Union provision against some of the worst of the industrial and social misfortunes."

High Class Watermarked Papers.

OLD EDWARDIAN VELLUM Hagley Mills, Kent
CORPORATION VELLUM " " Book Papers
BRITISH CROWN " Eagle Parchment
ALVERSTOKE " " Elan Valley

**W. T. & Co., Conqueror,
 Devon Valley,
 St. Cuthberts,**

and other well known Watermarked Papers, and all kinds of Papers for the Printer kept in stock.

SAMPLES ON APPLICATION
 TO:

EDGAR WHEELER, 153, Edmund Street, BIRMINGHAM.

Telegrams: "Quires, Birmingham."

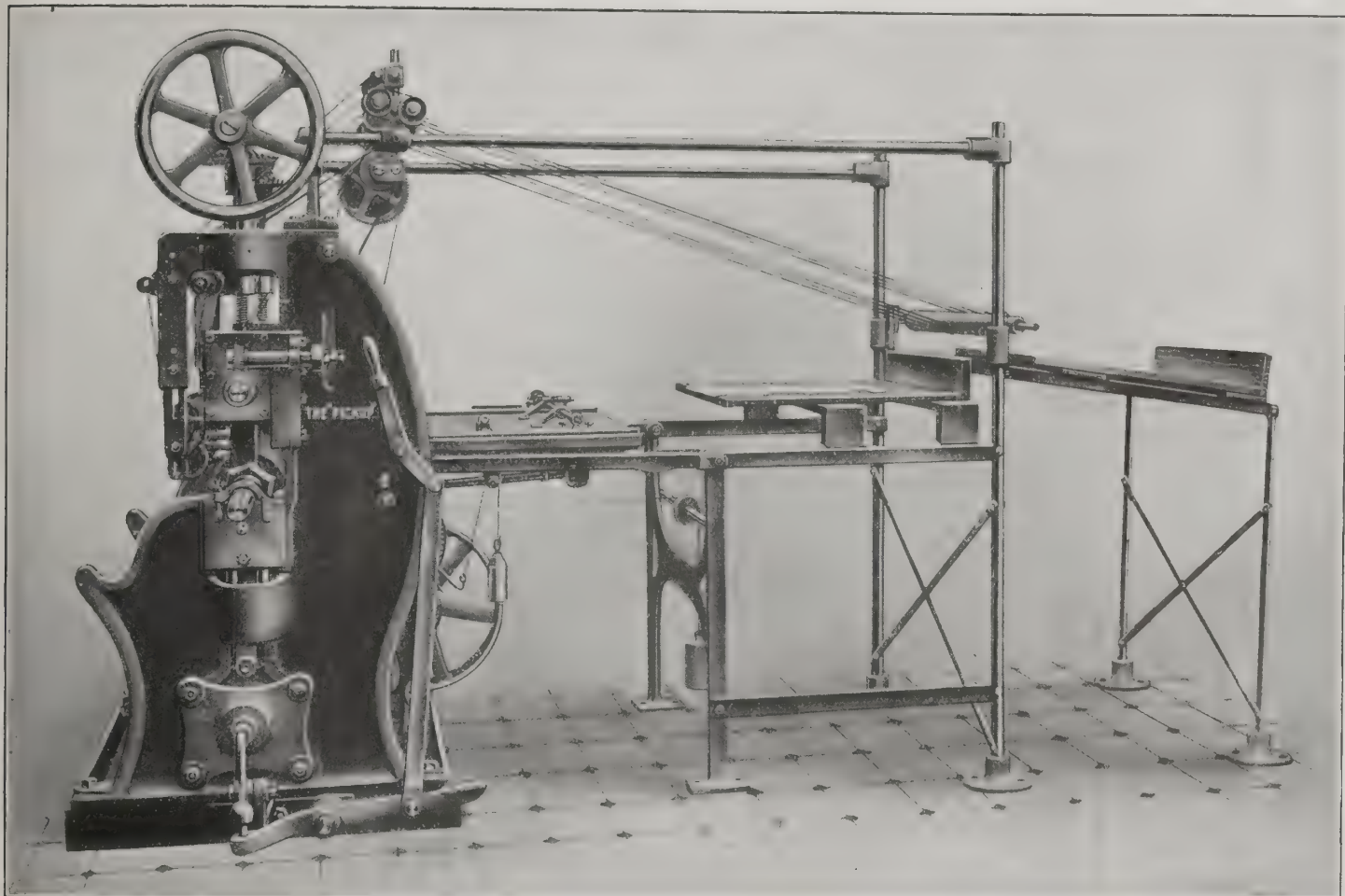
Telephone: Cen. 1384

The “PICKUP” Patent

SHEET-FED ROTARY PHOTOGRAVURE PRINTING PRESS.

WILL PRINT WITH CYLINDERS OF VARIABLE SIZE.

PERFECT REGISTER. CAN BE ADAPTED TO PRINT FROM THE WEB.



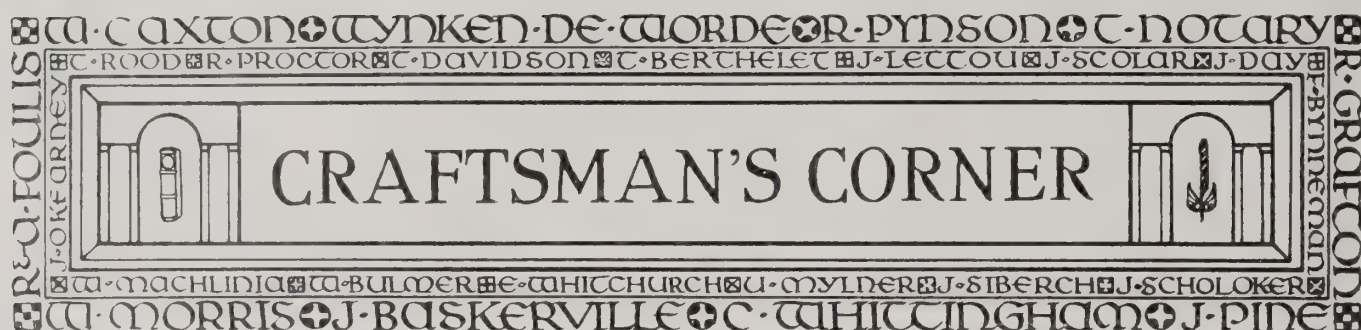
PHOTOGRAVURE PRINTING PLANT OF EVERY DESCRIPTION

DUPLEX ROTARY MACHINES TO PRINT AT HIGH SPEED, WILL CUT AND DELIVER IN SHEETS, WITH AUTOMATIC LOWERING DEVICE, OR WITH FOLDER.

SINGLE SIDE ROTARY PRESS WITH SHEET CUTTER.

COMBINED CYLINDER TURNING AND GRINDING MACHINES.

PICKUP & KNOWLES, LTD.
Printers' Engineers. Pendleton, MANCHESTER.



Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

THERE is much to be said in defence of the individual who, through force of economic or other circumstances, follows the lines of least resistance in performing his daily task; but there is far more to be said in praise of the man who looks upon each obstacle as a stepping stone to higher endeavour. To the service of both these columns are dedicated, in the hope of adding a little more fuel to the fire of enthusiasm in Craft.

I want my fellow craftsman—no matter whether he be employer, manager, overseer, journeyman, or apprentice—to feel that “The Craftsman’s Corner” belongs to him. I want him to send along specimens of his work, explaining where necessary any special details connected with its production which he thinks would be of interest generally. A selection from these designs will from time to time be reproduced. There may be many little “tricks of the trade” worth recording—send

them along; they will be exceedingly welcome. Full credit will be given to contributors.

Perhaps one might like some special feature thrown open to discussion; the embryo may require a few hints on layout, design, handling of illustrations, blocks, etc.; there are a multitude of “little things that count” in the production of the successful job.

Constructive criticism and help is to be the order of the day. Let us co-operate in making “The Craftsman’s Corner” of live, practical interest, and by so doing contribute our quota towards maintaining the honour and dignity of “The Art Preservative of all Arts.”



Art is not confined to the painting or drawing of a picture: there is Art in expression of words, Art in using them, and—here we come direct to the point—Art in the printed word.



WILLS'
“GOLD FLAKE”
CIGARETTES

A Popular Cigarette at a Popular Price. . .	10 for 6d. 20 for 1/-
--	--------------------------

W. D. & H. O. WILLS, Branch of the Imperial Tobacco Co. (of Great Britain and Ireland), Ltd. BRISTOL.

EXAMPLE I.

DRY FLONGS

for

ALL CLASSES OF STEREOTYPING

**“IDEAL” and
“CLEARTYPE”** } For Hand-Cast News

**“WINKOLIGHT”—JNR.,
“WINKOLIGHT”—SNR., &
“CLEARTYPE-A”** } For Automatic
Casting
Machines.

“PHOTO-TONE” *for* **Illustrations**

Magazines and all Fine Half-Tone Work.

“R. M. Q. D.” (Ready Made Quick Drying) :: ANY SIZE ::

For General Jobbing Work. ANY THICKNESS

Sole Manufacturers:

William J. Light & Co., Ltd

36-38, Whitefriars Street, Fleet Street, LONDON, E.C.4.

FOR THE FOUNDRY:

“Ideal” and “Cleartype” Dry Flongs.
“Photo-Tone” Fine Art Flongs.
“Goodepth” Moulding Felts.
“Everwear” Moulding Rubbers.

FOR THE COMPOSING ROOM:

“Auto-Reglar” and Safety Finger for
Linotype. Also Matrix Reshaper.

FOR THE PRESS ROOM:

“Everwear” Oil and Ink-Proof Press Rubbers.
“Nipper” Cutting Buffers.
“Gripper” Propeller Rings.

FOR ALL MECHANICAL DEPTS.:

Selling Agents for:
WINKLER, FALLERT et Cie, BERNE.

Telephone: Central 3839.

Telegrams: “Winkolight, Fleet, London.”

One frequently hears the expression, "I saw it in cold print!" Have you ever considered why (or how) the print was cold? Fancy going to the trouble of looking up the meaning of the word in the dictionary! But we will, just for the sport of it. And what do we find? That part of the meaning which directly concerns our question reads: COLD=Having little or no ardour or sympathy; discouraging; lacking warmth. This expression is more frequently applied to some piece of news or information in a newspaper or some other news conveyance, not usually in displayed form.

Or you may say, "He is warming up to his work!" Looking up the word WARM, I find against it such synonyms as "zealous, enthusiastic, vigorous, lively."

Which of these two expressions applies to the last job for which you were responsible?

A "cold" job might have a mixture in series of types which do not work in sympathy or harmony with each other. It may be so jumbled together through bad spacing that one is not encouraged to read the message. It may lack warmth through bareness or want of cohesion in the essential parts—it does not attract the eye, it is cold and repellent.

On the other hand, warmth attracts. Symmetry of design, suitability of type and decoration, judicious use of white space, with as few leading lines as possible—all these help to convey a sense of life and vigour, suggest an atmosphere of enthusiasm which becomes infectious, and subconsciously attracts attention.

This is a primary duty of all printed matter, to attract attention.



I have just used the phrase "judicious use of white space." It is seldom possible to lay down any hard and fast rules—everything depends on local circumstances. Here is a simple illustration of what I mean in the form of an advertisement taken from the current issue of a national daily paper. Look at the accompanying 4-inch double-column Wills's Gold Flake Cigarette advertisement (Example 1).

The largest type in it is 18-point Halley. There was a fairly crowded 3 in. double-column "Cicfa for Indigestion" advertisement over it with main lines in 30- and 24-point Cheltenham Bold Wide caps. Immediately beneath was a well-filled 5½ in. double-column Dunville's whisky advertisement with a drawn floral border, and drawn nameplate at head at least 48-points deep. Immediately on its right was a 10 in. treble-column Bird's Custard advertisement with drawn lettering on the slope in two lines, each equivalent to a medium strength 72-point Sans Serif Italic. And yet this little Gold Flake stunt was as easy to read as any of them!

The reason why is not far to seek. The relief afforded to the eyes from the surrounding masses made it an oasis in a desert; its simplicity of construction and plain, straightforward message instantly secured for it a place in the sun which the giants round about were trying to claim.

Now consider the wording. GOLD FLAKE CIGARETTES catch the eye first; then in a sort of hallowed whisper to yourself you say "Wills's!" To my mind, this is a clever way of getting an inflection on the word—for, remember, there *are* other Gold Flake cigarettes besides these—but you cannot comfortably get away from this little group of words without first softly breathing the word "Wills's"—and it leaves its impression behind.

It would be foolishness indeed to say that every advertisement should be set in this manner; the result would be most unsatisfactory for many reasons—the monotony would be disastrous; but it does help to emphasise the difficulty of laying down definite rules for the distribution of white space.

This particular example would, I feel sure, have looked better and seemed more convincing if all the type had been set a size larger, seeing that there is so much white space available.



An interesting and profitable hour may often be spent in looking over "out-of-date" specimens. I spent such an hour quite recently with some examples by Robert McAllan, one of the pioneer printers in better style towards the close of last century, and who is still connected with the trade, though not quite so actively as of yore.

"May all Good Fortune Prosper Him."

National Liberal Club.

June 2nd, 1897.



omplimentary Dinner

To . . .

Mr. Archie Hozens Cardy,
on his appointment to the Assistant-
Editorship of the "Eastern Daily
Press." . . .

Professor Stuart, M.P.
in the Chair.




EXAMPLE 2.



*An Invitation
to all
Business Men*

*We invite all who
need good drawings
and blocks to avail
themselves of this
splendid offer.*

OUR illustrations bring results, and in order to prove the truth of this assertion we are prepared to supply for the nominal sum of thirty shillings a high-class drawing and line-block of same (not exceeding fourteen square inches) post free to all who call, or write on their business note heading.

If your advertisements are badly or incorrectly drawn you are simply wasting your time and money. A poor illustration is money thrown away. We specialise in trade-bringing drawings and illustrations, and our block work is the finest possible.

Let us submit you a free rough sketch for your next advertisement, it will cost you nothing and will convince you of our abilities.

PRESS ETCHING CO., LTD
Actual makers of High-class Engravings
12 WINE OFFICE COURT, FLEET ST., E.C.4

Established
1862.

Telephone:
CENTRAL 2824.

Cable and Telegraphic Address
"RULING, HONLEY."
National Telephone: No. 22 HONLEY.
A.B.C. 5th Edition Code used.

Automatic Striker Ruling Machine.

ESTABLISHED
1876

Over 4,000 now sold throughout the
World.

Embracing all the latest and most modern labour-saving improvements. Renowned for their accuracy, beautiful finish, workmanship, and high speed.

Supplied to the Indian, Australian, New Zealand, South African, and Cyprus Government Printing Offices, also H.M. Stationery Office, and in all the leading and best Offices in Great Britain, Ireland, the Colonies and South America. One firm alone in Great Britain use over 150 machines.

Sole Agents for American Striker Pens & the New Gold Alloy Durable Pens. Samples & Prices Free. COMPLETE RULERS' OUTFITTERS

MACHINES FOR EXPORT A SPECIALITY AND RECEIVE **SPECIAL ATTENTION**

Prices, etc., of—

JOHN SHAW & SONS, Pen and Disc Striker **HONLEY.**
Ruling Machine Works, near Huddersfield.

Sole London Agents:—HAMPSON, BETTRIDGE & Co., 2 & 4, Fann St., Aldersgate St., LONDON, E.C.1.

New Zealand Agents:—ALEX. COWAN & SONS, LTD., Jervois Quay, Wellington.

India and South Africa Agents:—JOHN DICKINSON & CO., LTD., Calcutta, Bombay, Cape Town & Johannesburg

Write for particulars of our "Super-Imperial" Disc Machine, for Feint Lining and Striking Both Sides of Paper, either with Ream Feeder or Patent "Pile" Feeder, which holds from 15 to 20 Reams, and Latest Style Layboy. Also of our "Super-Imperial" Single Sider Disc Machine, with or without Feeder. Makers of all classes of the Latest and Newest Paper Ruling Machinery.

The "BAILEY" PATENT ROTARY PERFORATOR ATTACHMENT can be added to either Pen or Disc Machines.

This was during the time when M. P. McCoy, the agent for McKellar, Smith's and Jordan's foundry, was pushing the American cult in type design in this country.

One would imagine, to hear some designers talk, that purity of style and the limitation of one series to one job was a recent innovation. But what about Example 2, reproduced here? This was set entirely in the Bradley series over twenty-five years ago! Many a printer of to-day would be proud of it. The size of ticket is 6 in. by $4\frac{2}{3}$ in.; the inside of the initial, the two rules under the National Liberal Club, the capital D in Dinner, and the M A H C to Mr. Candy's name, were in red, the remainder in black.

To "modernise" this dinner ticket, one would be tempted to omit *all* the ornaments and red rules under National Liberal Club, put the initial C only in two colours, raise the main line and paragraph beneath it a little higher, place date line centrally under the club's name and a shade closer, bring down the word "To" to side of "Mr.," make N.L.C. and Dinner lines and Candy paragraph range on right-hand side, and give a little more margin all round.

Now, Mr. Layout Man, try this for yourself and let me know the result. To finish off the job, imagine it printed on antique stock—and I am confident that these slight readjustments (with no actual re-setting at all) would enable Example 2 to take its place with much of the Fashion printing of to-day.

Examples 3 and 4 show an opening in a 32-page booklet issued by the Hampshire Paper Co., South Hadley Falls, Mass., U.S.A. The nameplate and rule borders throughout are printed in a russet colour; and each page of text, set in the American Caslon and printed in black, is faced by a paste-on

letterhead reduced in size (Example 4) over a uniform rule treatment, each specimen showing a different sample and colour of Old Hampshire Bond. (This example was printed in black on café coloured stock). There is uniformity throughout, but not monotony, relief being easily obtained and interest maintained with samples printed by various processes—die-stamping, letterpress and litho-offset, printed in colours harmonious or complementary to the paper.

Except for the introduction, none of the left-hand pages are filled with type—quite a clever idea. Each page is complete in itself, with short, crisp sentences, with a moral leading up to Old Hampshire Bond. At the foot of each right-hand page is a short paragraph, each with a "punch" in it.

The type is well leaded and large enough to be easily read. The initial is of just sufficient strength to provide an easy starting point. The only part in the get-up where I think it is possible to make any improvement is the margins. There is practically no difference between the edge of paper and the outer rules, between the inner and outer rules, and between inner rules and type—there should have been a little less space between the two latter. Otherwise a fine job, well thought out—embodying useful ideas for a merchant's high-class catalogue.

Example 5 brings us back again to the old country and to the Pelican Press, specialists in printing based on the style of the old masters under modern conditions. This is the first page (reduced) of a six-fold oblong circular for the Western Electric Co., set in Cochin type and Old Flowers, and printed in a rich black (which has the appearance of a touch of brown in it) on a slightly creamed art paper. To connect the style of the early masters with art paper may seem to be beyond a joke until you turn overleaf, when the reason is soon made

WE believe that any letter worth careful wording is worthy of fine paper. Any letter that carries a hope ought to be on paper that wins a welcome.

Any letter that pleads a chance for goods or services demands a paper that impresses the reader with a sense of character and quality.

For the same reason, exactly, that makes a man wear his best suit of clothes when he goes to call on an important customer.

It is not vanity, nor a desire to create a false impression—

It is simply a recognition of *the value of appearances*, in influencing men in business.

Old Hampshire Bond is simply "putting your best foot foremost" in correspondence.

Old Hampshire Bond

EXAMPLE 3.

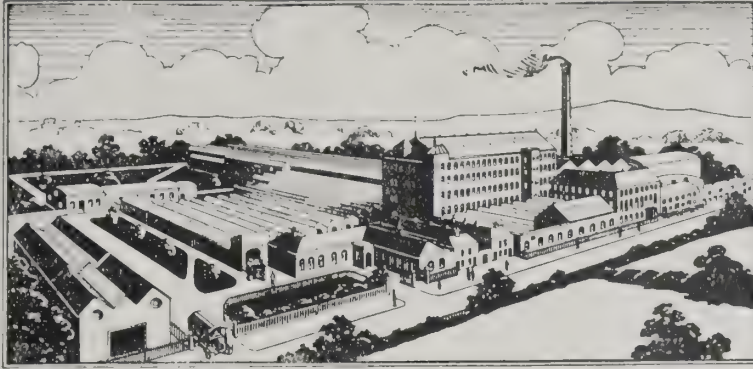
Lindsay Fuller, Inc.
Exporters
CENTRAL OFFICES: BOSTON, NEW YORK, LONDON, PARIS, BRUSSELS, AMSTERDAM, ANTWERP, ROTTERDAM, HAMBURG, COLOGNE, DUISBURG, DRESDEN, LEIPZIG, BERLIN, STUTTGART, MUNICH, VIENNA, PRAGUE, BRATISLAVA, ZAGREB, BELGRADE, SOFIA, BUDAPEST, BUCHAREST, CLUJ, IASI, GALATZ, CONSTANTA, BURGAS, VARNNA, PLOVDIV, SOFIA, BULGARIA.
TOPICAL HEADQUARTERS: CHRISTIANIA, NORWAY

CAFE
OLD HAMPSHIRE BOND
Substance 20
Letterpress

We advocate high standards in business stationery. In fifty years of experience, we have learned that a pleasing letter paper is a potent factor in getting a favorable reply. Old Hampshire Bond is made on this principle.

EXAMPLE 4.

McCAW, STEVENSON & ORR, LTD.



THE LINENHALL WORKS, BELFAST. On the outskirts of the City—one of the largest and best equipped PRINTING WORKS in the kingdom. :: Work undertaken for

THE TRADE

Privacy. — Speed. — High Quality Guaranteed.

:: PHOTO-OFFSET REPRODUCTIONS ::
POSTERS, MONOTYPING, GELATINING, &c.

London Offices : 329, HIGH HOLBORN, W.C.1.

The Printers' Papery.

WRITINGS
PRINTINGS
ART PAPERS
ENVELOPES
BOARDS
CARDS
POST CARDS
&c., &c.

Save your Time

Cease writing several firms in the hope that one of them can supply your requirements.

Simply order from "STEVENSON'S"
—you'll get all you want with
greatest promptitude at keenest prices

'Phone—CENTRAL 427 or 2623

'Grams—"STEVENSON, BIRMINGHAM."

Stevenson & Co. (Paper Merchants) Ltd.,

TINTERN HOUSE - - 74, Church Street - - BIRMINGHAM

LARGEST MANUFACTURERS OF PRINTERS' LEADS IN THE WORLD.

MACHINE CAST AND PLANED PRINTERS'

LEADS & CLUMPS

CONTRACTORS TO
H.M. GOVERNMENT

SPECIAL TERMS TO
SHIPPERS & LARGE BUYERS

TAYLOR & WATKINSON **BELGRAVE FOUNDRY** **LEEDS**
BERKING AVENUE
YORK ROAD

Telephone No.: 24753.

Telegrams: "Pica, Leeds."

Code: 5th Edition A.B.C.

apparent by the appearance of some fairly-fine-screen halftone blocks. The text of the folder is in Monotype Plantin. As a purely commercial proposition this is a good job, the Cochin Series, Old Flower border and line drawing possessing excellent colour value in relation to each other; while the close setting to border of third line of heading and the block link the design together very well.

It will be noticed there is nothing that directly tells you the message contained in this folder; but there is a spur to the imagination in "The wonders that pass your home" and the phrase "How easily you can make them yours," coupled with the "wireless flashes" passing over the garden village sketch, that quickly sets you thinking, and you are ready for more the instant you turn overleaf—which, as you may have already guessed, is an advertisement for wireless sets. I believe Francis Meynell to be the designer, whom I recently heard lecture on the subject of "Printers' Flowers," and who has the happy knack of putting personality and enthusiasm into all his work.

THE WONDERS THAT PASS YOUR HOME

How easily you can
make them
yours



Western Electric

MAKERS OF OVER HALF THE WORLD'S TELEPHONES

Whatever you are be a good one

Lincoln

BY A BELIEVER
IN THE BEST



E. G. Berryman & Sons, Ltd

80a-88 BLACKHEATH ROAD

LONDON · S.E.10

1920

EXAMPLE 6.

Example 6 is the inside title to a 24-page business getter issued by E. G. Berryman & Sons, Ltd., showing the versatility of their plant. There are illustrations of blocks by various processes, with a description of their most appropriate uses, printed on stock to suit the occasion: relief stamped labels, business cards and die stamping: all combine to form a most useful reference and guide for the layman.

"Whatever you are, be a good one," is an extremely happy phrase attributed to Abraham Lincoln, and possesses world-wide application. The background of this title-page is in a flat blue tint, the leading lines and ornament being printed in red, the remainder in black. The type used is Wren Bold and Wren—of German design, by the way—displayed in a style which leaves little to be desired. There is plenty of white space throughout, but it has been judiciously placed to form ample margins.

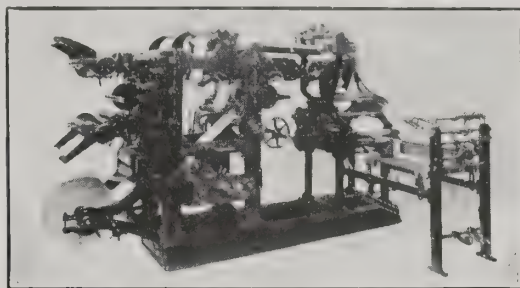
As an example of good work carefully done, this booklet is an excellent advertisement for the service which the firm offer to prospective clients—and it can be slipped into one's pocket.

LEST YE FORGET: These columns are thrown open to fellow craftsmen. Send along samples of your work, explanations of difficulties you have overcome, particulars of any "tricks of the trade" with which you are acquainted. All communications addressed to H. Naylor, 8, Aubert Park, Highbury, London, N.5, will receive careful and prompt attention, and full publicity and credit given wherever possible or desirable.

ROTARY PRINTING MACHINES

Rotary Counter Check Book Machines,

Printing Front and Back,
Numbering, Perforating,
Folding, and Round Hole
Punching, delivering 30,000
duplicate sheets per hour.



Timson, Bullock & Barber, Ltd.

(Successors to H. NEDDEN & CO.)

**Royal London House,
Finsbury Square,
London, E.C.2.**

And at
PERFECTA WORKS, KETTERING.

Telephone: Bank 968.
Telegrams: "Timbulbar, Finsquare, London."

100% Service

to WINDEBANK customers
means not merely the intelligent
attention given to every enquiry,
but also every possible advantage
in **QUALITY** and **PRICE**
unobtainable in their own town.

For your own satisfaction,
test us on a sample order.

Windebank & Co., Limited

WHOLESALE AND EXPORT
PAPER MERCHANTS
AND
ENVELOPE MAKERS

**130, BARR ST.
HOCKLEY,
BIRMINGHAM**

Telephone—CENTRAL 7098.

Telegrams—
WINDEBANK, BIRMINGHAM

BRISTOL WAREHOUSE:
MARY LE PORT
CHURCHYARD.

Telephone—6164.

Telegrams—"Envelopes, Bristol."

Established.....1821

BLADES · EAST & BLADES LTD

Abchurch Lane
Lombard Street
E · C 4

Works:

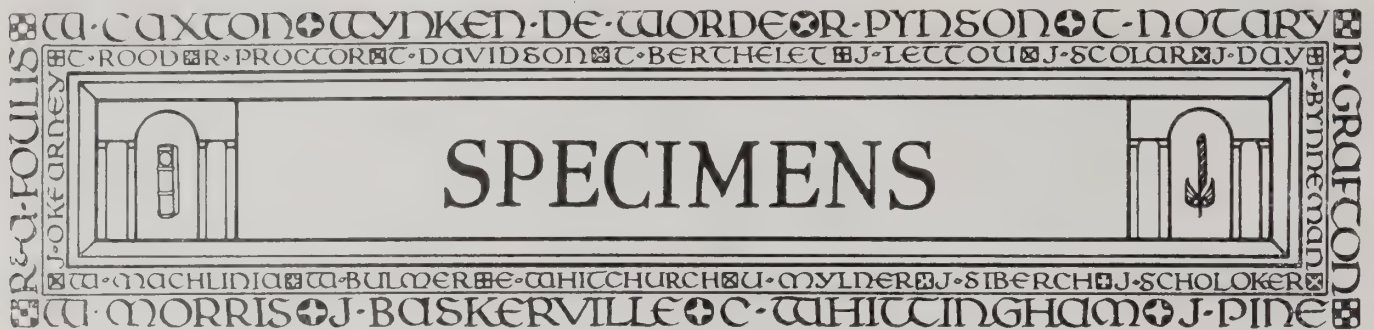
LEONARD STREET · FINSBURY · E · C 2

*Rotary Photogravure Printers
Double Protective Cheque
Printers · Stationers*

& c.



ESTIMATES AND SPECIMENS SENT
— POST FREE ON APPLICATION



SPECIMENS

On this page we shall review specimens of printing sent in for criticism. Readers are invited to send in parcels for this purpose, marked "For Criticism"

THE publication of a rejuvenated CAXTON seems a fitting opportunity to give a short account of a printing business in the heart of the city—Messrs. Spottiswoode, Ballantyne & Co., founded in 1739 by William Strahan, and which to-day is achieving fame for the originality and freshness of modern feeling of its typography. The approaching annual conference of the Federation of Master Printers is also a reminder that the President of the Federation, Mr. A. R. Austen-Leigh, is the chairman of this company.

We have been very interested in a comparatively recent development of Messrs. Spottiswoode, Ballantyne's business in the creation of a Sales Depart-

The department is run on strictly modern lines, and at once impresses a visitor with its capacity to render efficient service. Mr. W. G. Tucker, the manager, is always ready to receive visitors and to show the means by which his fine results are produced.

A special Lay-out Department, working in conjunction with the Artists' Department, drafts all the work before it goes into the composing room, and thus there is a note of unity and cohesiveness about the final results which is most commendable.

A study of the avenues by which different firms obtain originality in commercial typography is always instructive. The present case does not depart from the usual one in that a carefully-selected range of type faces is the basis for the work, combined with a style of display treated in a manner appropriate to the subject. The essence of success is the avoidance of undue emphasis; and the examples which we give illustrate the direct treatment that has been adopted.

A number of advertisements and folders for motor firms which we have seen show a variety of typographical schemes which may be applied to printing of this kind. Some of the more recent revivals, such as the Garamond and Cochin series, have been used in some of these; but we cannot help but feel that for all engineering undertakings—even such as motor-cars—a stiffer treatment is more suitable. In one example the Bodoni face has been used with, we feel, a strikingly successful result.

Perhaps the most successful work in this field which the firm has produced is that printed for some of the functions of the Federation of Master Printers and the London Association of Master Printers. Those who possess copies of the souvenir menus of recent official functions will appreciate the originality of treatment and the success which was undoubtedly achieved.

The whitest of things

ONLY the whitest of things come from Fairbank. Every garment or part of a garment that should be white *will* be white—snowy white—when returned.

Everything is as finely laundered as the care of skilled hands can make it. The daintiest underclothing of the lady is quite safe at Fairbank, as are the collars of the man; we do not tear or discolour delicate lingerie, neither do we ruin collar edges.

Nor, for that matter, do we crack buttons, use starch where starch should not be used, or vice versa. And nothing is lost at Fairbank.

We keep our customers—and perhaps this is the surest sign of satisfactory work and reasonable charges.

FAIRBANK LAUNDRY
Lowtown

The Home of well-washed Clothes

A Good Specimen Announcement Circular

ment, in connection with which special attention is devoted to the modern expression of typographical display as applied to commercial printing. That one of the London printing houses whose name is known all over the world should have concentrated their attention in this way on modern typography is a great encouragement to those who are hoping for revived interest in printing applied to strictly commercial purposes.

Fusion of Interests

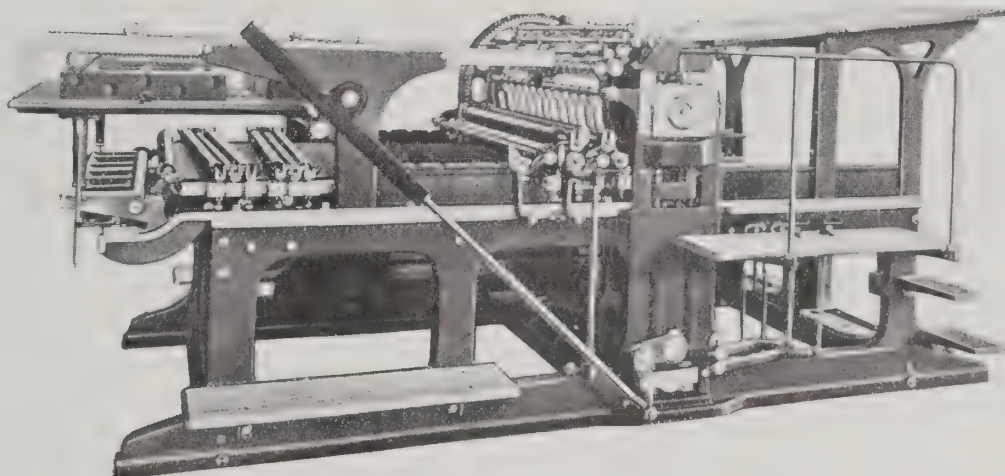
At the annual general meeting of Wiggins, Teape & Co., held on May 16, it was reported that the dividend announced on the ordinary shares had been contributed to by the fusion of interests with Alexander Pirrie & Sons, Ltd., whereby economies in manufacturing and distributing had been effected. A controlling interest in this firm had been obtained, increase of capital necessary for this having been secured.

THE . . .

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**Three Machines already running in one of the Largest
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IT WILL PAY YOU TO PUT IN AN ENQUIRY.

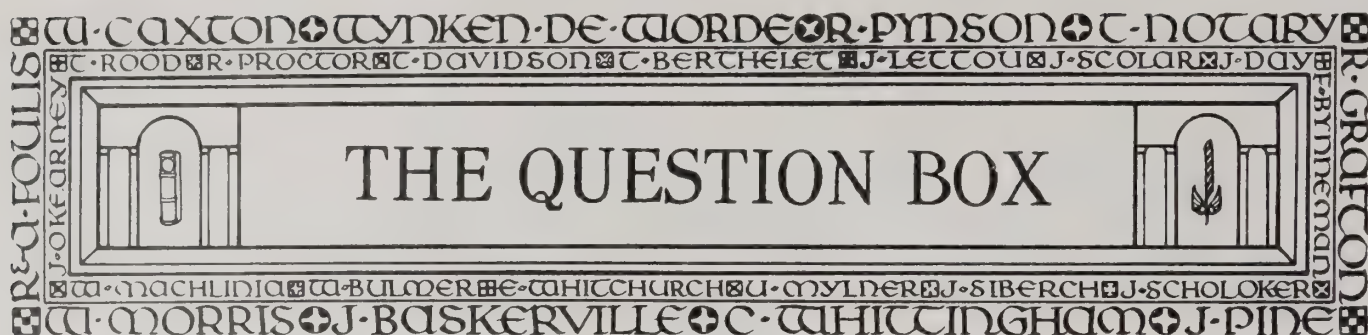
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Telegraphic Address: "LIQUEFY, HOLB., LONDON."

Telephone: MUSEUM 5743



Queries regarding difficulties in almost every department of the printing office are constantly submitted to us. Instead of answering these by letter as we have hitherto done, we propose to distribute them to experts qualified to deal with them and publishing the answers on this page. The Editor will be glad to receive any questions which are likely to prove of general interest to our readers.

To improve printing on Bond paper with copying ink

IT is essential to use good fresh rollers when printing with copying ink, and it is advisable where practicable to keep one set of rollers for the purpose. In any case the rollers must be washed up before starting work, and wiped with a damp cloth so that all traces of oil or stale ink are removed. The platen and distributing drums, if any, must also be cleaned with lye or spirit before the ink is applied. A hard tympan gives the best results, but an alternative is to place a piece of hard millboard over the top sheet after making ready. Care must be taken that the ink is not allowed to become stiff, and an occasional drop of glycerine applied to the rollers will assist distribution.

To avoid slur on the edges of pages when working on a two-revolution press

THIS trouble may be caused in several ways, and a careful examination must be made in order to ascertain the real seat of the trouble. The most likely cause will be a loose top sheet in the cylinder dressing, but too much packing may also be responsible. The bearers should be examined to see that there is no grease upon them. If the trouble seems to be inherent in the machine, it may be caused by the cylinder not being sufficiently tight on the bearers. The remedy for the first trouble is obvious, as the top sheet should be drawn up tightly so that it does not sag. To test for over-packing, a straight-edge should be laid across the cylinder bearers so that it touches the tympan. There should be an allowance of about three sheets of ordinary packing paper between the straight-edge and the bearers, and no more, which means that the packing may be three sheets above cylinder height, but any greater thickness than this is bound to lead to difficulties in one way or another. If the cylinder is not tight enough on the bearers, it may be adjusted by the machineman, but every precaution should be taken that the operation is conducted carefully. A strip of thin paper is laid on each bearer and the press turned until it is in the printing position. If the cylinder is in correct adjustment, the strips should just be tightly held. If they pull out freely, the cylinder is not set sufficiently low. The test with a paper touch is always a safe guide for the pressman in setting rollers as well as in the case referred to above.

Improved Face on Linotype Slugs

LINOTYPE composition is frequently blamed for a bad face on the type, when the trouble is not due

to the machine or to the matrices, but to careless work on the part of the operator. To secure a perfect face the first thing that requires attention is that the metal must be kept at the correct temperature. This is a truism which is known to every linotype operator, but it is surprising how frequently defective slugs are turned out for the want of ordinary care in keeping the metal at the right temperature. The machines are usually fitted with governors which keep the temperature of the metal under control, but one frequently finds in small offices that the governor has been disconnected. Most trouble of this kind occurs in small offices, and if the machine has not been used for an hour or so the metal will certainly become overheated, but the addition of a small ingot will put things right for the time being. More deep-seated causes of bad face are due to obstructions which do not allow a free flow of the metal to the mouthpiece. The jets should be regularly examined, and they should show perfectly clean next to the smooth side of the slug. Where a jet is partly closed by the heel of a liner, it produces a bad face on the slug at a point just opposite where the metal is discharged from the jet. It is obvious that if the jet is closed by dross or old metal the face cannot be sharp and clear. Every careful operator cleans the plunger daily and keeps the cross vents in the mouthpiece open so that the air may readily escape from the mould cell. An additional source of trouble is that the metal is allowed to deteriorate by frequently re-melting without being rejuvenated. Even when the metal is melted up in the foundry attached to the linotype section it is essential that it should be periodically assayed, or that it should be sent away to the metal refiners to be brought up to its correct composition.

Printing a Tint with Letterpress in Black

IN an example that we have recently had sent to us, an opaque tint ink has been used, with the result that the tint appears solid and heavy, instead of having the effect which was obviously intended when the job was started. Almost invariably it will be found that a tint should be a transparent one such as is given by a varnish tint or a tint made with the addition of magnesia to a varnish. Tinting mediums as supplied by the ink makers produce a much more satisfactory result than could be obtained by the use of varnish alone. The addition of a small quantity of solid colour to the tint body enables it to be turned to secure any shade which may be desired.

R. T. Tanner

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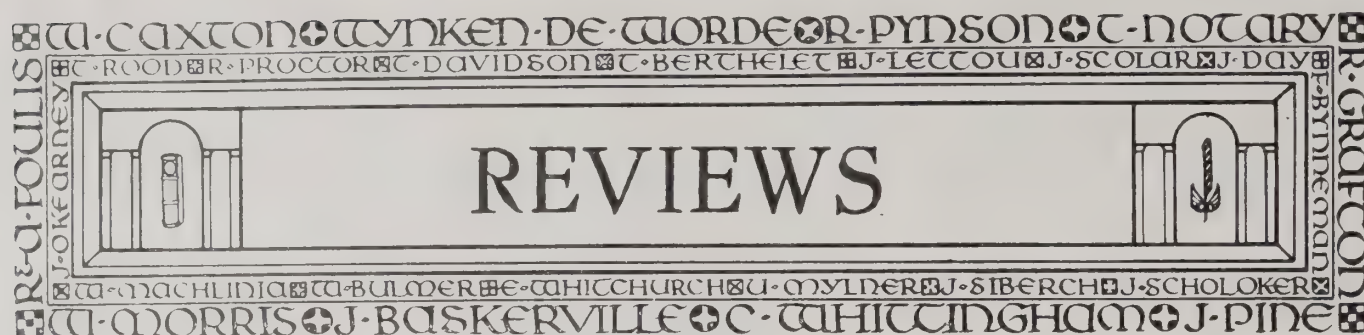
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The Fleuron, a Journal of Inspiration

The Fleuron, a Journal of Typography. Published at the office of The Fleuron, St. Stephen's House, Westminster, S.W.1. Demy 4to. Price one guinea. Edition de luxe price three guineas, limited to 100 copies. A prospectus will be sent on application.

There are strong indications that the printing craft is coming at last to take itself seriously—at least, some of the younger spirits who find in printing partly a profession and partly an absorbing hobby, are doing so, and making their influence felt through their own power of self-expression.

There have always been earnest printers who have striven after better things, and many of the tragical typographical productions of the Victorian age were due, not so much to want of heart as to a lack of knowledge. Printers are fortunate to-day in having the advantage of such authorities as D. P. Updike, who can devote patient study to the basic truths connected with the craft, so that its practical exponents of the present period may be able to avoid the pitfalls of their predecessors, and to produce typography which shall have the saving grace of rightness, and, if need be, purity of style.

"The Fleuron" calls itself a "Journal of Typography," but for the purpose of a review our own sub-heading seems almost more appropriate. It is edited by a young printer who has all the virility and fire of youth—Oliver Simon—with the counsel and assistance of Stanley Morrison, who cannot himself be described as having yet lost his youthful enthusiasm.

The principal article is one on "Printer's Flowers and Arabesques," written by Francis Meynell and Stanley Morrison; it is in fact much more than an article, it is a thesis embodying the results of a careful piece of research into a history of these until recently neglected embellishments of the fine printing of the sixteenth century.

The use of printers' flowers has been almost entirely forgotten for more than a hundred years, and they have been replaced by typographical decorations which, in many cases have lacked real harmony with the type itself. The present revival in the use of flowers will be greatly stimulated by the practical work of the authors as well as by this contribution to our knowledge of the subject. They describe the value of flowers as follows:—From the point of view of the printer and the customer alike, these units of decoration claim a remarkable convenience of use. First, their infinite variety combined with economy of material; they need never grow stale or unprofitable (we use the word deliberately) in their mission of making a man peruse the printed message. Then their flexibility; they can be composed to any space, any height or depth; the motive of the

border on one page can reappear in the headpiece of another, the initial to a third, the tailpiece to a fourth.

The authors have made a study of the arabesque design in its original Arabian and Persian form, and have traced most minutely the growth of elaborate arabesque borders and flowers from this simple origin. The copious references to the numerous authoritative works that have been selected will prove of the greatest possible value to students of bibliography. In their exhaustive survey of the history of their subject they still leave unexplored the large practical issue of the use of flowers and arabesques, and which we hope will engage the author's attention in a future essay.

The editor's contribution on "the title page" deals with the subject, both from the historical, analytical and constructive standpoint, and will be found most helpful in conjunction with the examples with which it is supplemented.

Bernard H. Newdigate contributes an article on "The Future of Printing" and other things. We find it difficult to agree with some comments in reference to the immediate future and technique of the offset process, and the statement with regard to photographic type composition does not represent the latest information on the subject.

But a valuable suggestion as to the possible revival of the art of calligraphy when more of our printing is done by the offset process is included, and the account of the important new type faces which have been introduced during the past year is written with the authority which only Mr. Newdigate can claim.

The article on Initial Letters, by Percy J. Smith, is very helpful, especially in its latter portion, wherein it deals with the right use of initials and similar decorations; but is it necessarily a mistake, from the craft point of view, to insert a drawn initial into a printed work? Whilst it is true that a lack of harmony may result, we do not think that were a Percy Smith to ornament a printed work in such a way the result would be anything but a perfect artistic expression.

Lack of space prevents us from referring to all the articles in this admirable publication, although one in particular by Holbrook Jackson, on Lovat Fraser, deserves special comment.

The examples of contemporary commercial work given have been extremely well chosen, although the editor has evidently been faced with the difficulty of selection in confining himself a little too much to one school of typographic thought; but the specimens are universally good of their kind, and we hope that in the next number, promised for February 1924, a wider field may be available from which to make a choice and to increase the scope of the section which in future years should prove a valuable historic survey.

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We have not had an opportunity of seeing the edition de luxe of "The Fleuron," which is printed on Kelmscott hand-made paper, but the ordinary edition is a really fine example of what such a publication should be. It is printed in the new Garamond fourteen-point series, which has recently been produced by the Lanston Monotype Corporation. The type is shown to excellent advantage on an antique laid paper; the printing is the work of the Curwen Press. As is proper in a journal of typography with such high aims, the advertisements exhibit a consistently high standard and a pleasing harmony, which is obtained without the sacrifice of individuality.

"The Fleuron" is not likely to interest the printer who can see no satisfaction in the printing industry other than in the perfect operation of his organisation and a satisfactory bank balance; but to all those who think of their calling as a craft, and who take pleasure and interest in its advancement, the possession of "The Fleuron" will be a source of real satisfaction.

Ink. By C. Ainsworth Mitchell, M.A. Sir Isaac Pitman & Sons, Ltd. 3s. net. Pp. 128 crown octavo.

The major portion of this book deals with the methods employed in the manufacture of writing inks, particularly those of the iron gall variety, which are most commonly used.

A useful section is devoted to considerations of recognised standards for iron gall inks, and the methods employed in testing writing inks in various countries. Inks which are made from logwood, coloured inks, and copying inks also receive attention.

The subjects of erasing ink stains and the restoring of faded inks are discussed, and should be of some interest to those who have to deal with valuable documents.

A chapter devoted to the manufacture of Indian ink gives the historic method of manufacture, and some quaint reproductions of old Chinese prints illustrate the process. Sepia, it is pointed out, can easily be distinguished from Indian ink (with which the former is sometimes adulterated) by the fact that nitrogen is present in the black pigment, whereas in the case of Indian ink nitrogen is only present in the added glue. Sepia, according to well-known authorities, is a distinctly fugitive colour.

About thirty pages of the book are allotted to the subject of printing inks; but it cannot be said that this section of the work is of great value. It would have been possible to arrange it in a more satisfactory way, and to have given information more closely in accord with that contained in modern works on the subject. We notice that lithopone is referred to as a printing ink pigment, whilst it is usually described as a diluent.

In dealing with ink for three-colour printing, some space is taken up in an elementary account of the three-colour principles, which, however, are not in accordance with present-day knowledge, whilst the explanation of the use of colour screens in negative making, and the printing inks that are employed, is somewhat misleading, and a more careful statement of the facts would have been advantageous.

An illustration of the rotogravure ink factory of Messrs. B. Winston & Sons is included in the book, which shows that the type of mill used in the manufacture of rotogravure ink is somewhat similar to the old paint mill, having a hopper at

the top to contain the mixed materials, the latter being ground between two horizontal superimposed steel discs and passed out through the outer edges of the discs, whence they are collected.

The latter pages are given up to a description of the manufacture of typewriting inks and carbon papers, safety inks and inks for many special purposes, in which much useful information is included.

The Treatment of Paper for Special Purposes. By Louis Adgar Andés. Pp. 204+12. Forty illustrations. Scott, Greenwood & Son. Price 8s. 6d.

This is the second revised and enlarged edition of this comprehensive reference work which has been translated from the German. Many books are obtainable concerning the manufacture of paper, both from the paper maker's and the printer's standpoint, but the present volume covers an unusual field.

The first chapter deals with the manufacture of parchment paper, or vegetable parchment, and describes minutely the processes which are ordinarily employed in its manufacture. In the process of parchmentsing, paper increases enormously in strength, and, of course, in durability, and might be much more widely used in the printing of valuable documents in spite of the practical difficulties which its use materially involves.

In the next chapter a number of recipes are given for the cutting of paper for making transfer pictures of various kinds, whilst the succeeding one deals with the manner in which paper may be treated in order that articles of different kinds may be preserved from the action of the air. Recipes are given, for instance, for making butter paper, which will keep butter fresh for months; salicylic paper, which will preserve milk from germs; anti-corrosive paper for wrapping needles, and another for wrapping silverware, to prevent tarnish. But these only illustrate a few of the many varieties given.

The imitation of the grain of wood by means of transfer is fully dealt with by several methods which may have useful application in the printing trade, especially as they appear to present little practical difficulty. A fireproof paper, used with a special printing or writing ink, may be made to withstand a temperature of 800° centigrade. For this purpose a paper composed of asbestos fibre and ordinary cellulose are used.

A machine is illustrated and described for the manufacture of marbled paper. There was apparently insufficient space to devote to the subject of marbling itself, but those who have taken any interest in this fascinating subject will find the description of the machine very absorbing. Other sections are devoted to the manufacture of tracing and copying papers, photographic papers, and lithographic transfer papers, etc.

The translation of the work from the original German has been well done, and in spite of the wide range of technical subjects included, instructions in all the sections may be followed with ease. The last chapter gives a short account of the characteristics of paper, with enlarged drawings of the peculiar appearance of fibres of all kinds. The chemical tests which are employed to detect different kinds of fibre in paper without microscopic examination are also described.

The book is a useful work of reference, and should find a place in all technical libraries as well as on the shelves of those who experiment in new or unusual applications of the uses of paper.

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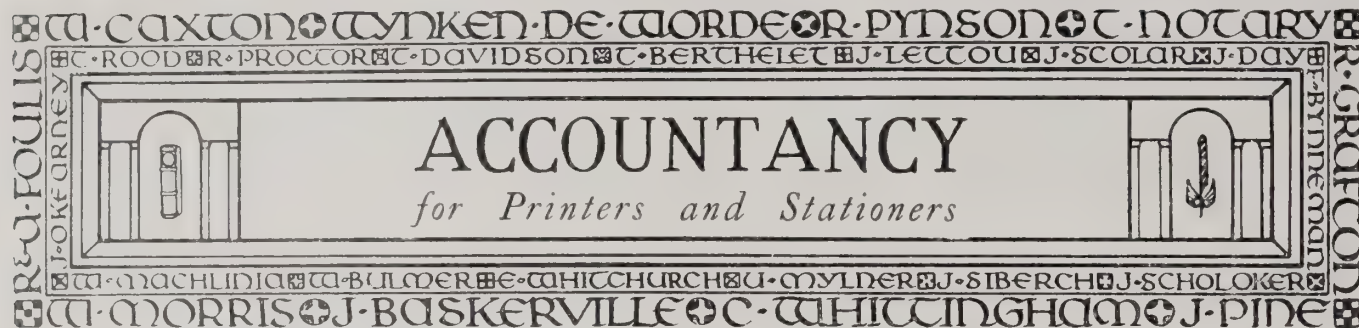
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By FREDERICK S. BARNETT

PART I.—SECTION II.

THE COUNTINGHOUSE: ITS DUTIES AND CONTROL.

IN this brief section we purpose defining the duties of the countinghouse proper, and throwing out suggestions for its efficient control. The introduction of that word "control" leads us at once to a very important definition, namely, that the responsibility sometimes assumed, or attempted to be assumed, by that department for the conduct of other departments is unwise. Its own sphere of operations is sufficiently wide and engrossing to enlist every available energy and every ounce of administrative ability; and, moreover, there is usually a gulf, more or less distinct, between the experience and capacity of the accountant and that of the practical departmental manager which it is well to recognise frankly, otherwise friction will sooner or later arise. This proposition must, of course, be qualified by the further one that the countinghouse, in common with every other department, rests under the control of the general management, whatever form that may assume.

Notwithstanding what has been thus advanced, there is no single detail in the day's operations of an undertaking with which the countinghouse does not or should not come into contact. Seeking about for a comparison illustrative of what is in the writer's mind, the following suggests itself. The countinghouse finds its parallel in the nervous system of the human frame, centring in the brain (the managing mind), and communicating therefrom and thereto by a system of medullary threads with every portion of the operative body. Is this fanciful or far-fetched? We will see, as we carry forward our definition of the duties of the department.

Perhaps the clearest method of setting this out will be by tabulation, thus:—

1. To control the ebb and flow of the capital of the house—
 - (a) by maintaining an accurate record of income and expenditure day by day;
 - (b) by the exercise of that quality not inaptly described as "look-ahead-ative-ness," which has prescience of future

liabilities and the resources from which they may be met.

2. The furnishing of estimates for work.
3. The careful record and transmittance to departments interested of minute instructions concerning all orders entrusted to the house.
4. The conveyance of all official orders for supplies.
5. The prompt collection of all costs involved in fulfilling such orders.
6. The due notification by advice or invoice of all goods outwards.
7. The verification of all goods inwards and their price.
8. The accurate and close maintenance of all books of account.
9. The prompt payment of trade debts to secure best discount treatment.
10. The equally prompt collection of accounts from debtors.
11. The furnishing on demand of statements or balance sheets exhibiting (a) the general financial status of the house; (b) profit or loss involved by each department's operations; (c) and, as far as attainable, by the services of individual employees.
12. The conduct of correspondence.

It needs no words to emphasise either the importance or the breadth of these duties. The mere statement of the duties in outline suggests that even in houses of very moderate dimensions there is demand not only for close supervision, but also for considerable division of labour. To the expert there is also conveyed the conviction that to be carried out with certainty and economy any system must be semi-automatic in its regularity. There is no room in either large or small undertakings for slipshod action. Each day's work *must* be completed within its own circle, for failure in one step is bound to entail failure in others successively. Let us illustrate this by an example.

Assume an order for, say, 10,000 16 pp. pamphlets. The work of the countinghouse in connection with that, subsequent to passing the order with instructions through to the works, will consist in (1) noting the time spent upon the work by each employe handling it; (2) the materials used in its production; (3) any external or additional

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W. J. CONNOLL. — H. J. COLES.

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(& CLERKENWELL) E.C.1.

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This also illustrates
the NEW

"SWISS
DUPLEX "
FLAT BED
ROTARY
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No Stereo required.
Built like a watch by
Buhler Bros.,
Uzwil, Switzerland.

The INKS that SATISFY

are those that WORK ECONOMICALLY
EASILY & WITH DESIRED EFFECT

BLACKWELL & Co. Ltd.

will SUPPLY YOU with

ALL CLASSES, GRADES & SHADES
TO MEET THOSE REQUIREMENTS

Address :—

7, Dyers Buildings, HOLBORN, E.C.1.

charges to be included beyond a possible estimate; (4) the imposition of profit percentage; (5) the drawing of invoice in manifold where that plan is in vogue, or posting. Now it is obvious that if any one of the first three stages of the five involved has not been carried through with promptitude, the ultimate duty of invoicing the goods at time of dispatch is rendered impossible. True, an advice note may supply the gap, but then the postage account is debited to the extent of an avoidable 100 per cent. This may be—nay, is—a trifle on an individual transaction, but if such delays become frequently recurrent they assume some importance—as evidence of slackness somewhere. In case of deliveries from your wholesalers the invoice is customarily the first intimation that the goods are on their way, and such should always be the aim in dealing with clients.

We have used above the word “avoidable,” and it is up to us to justify it. In an earlier paragraph the word “semi-automatic” has been employed. This is intended to convey the adoption of a time-table system for the performance of daily recurring duties. Insufficient reliance can be placed on general verbal directions, upon “understandings” or loose routine. Where labour in the counting-house is divided and sub-divided the time-table is an imperative necessity, admitting of no weak excuses. Let us take a short example based again on the 10,000 pamphlet transaction, and it will be seen how compliance with it would have aided in its proper carrying through. Only sufficient lines are here quoted to illustrate our point:—

TIME-TABLE.

Time.	Duty.	Responsible.
A.M.		
8.15	Collect Employes' Time Sheets and hand in to Countinghouse	E. J.
9.0	Transfer costs of above to Order or Costs Sheets	W. A.
11.0	Pass all completed Order Sheets for charging out or posting	F. L.
P.M.		
1.0	Forwarding Department to hand to Countinghouse order sheets for goods completed or to be dispatched	A. B.
4.0	Ditto any additional orders for charging out or invoicing	C. D.

This is sufficient to point the moral immediately at issue. It may be necessary to refer to it on a later occasion.

Garamond & “Monotype Recorder”

The issue for November and December, 1922, is the most striking example of typography which The Recorder has so far presented. The whole number is produced in the Garamond series, which the Lanston Monotype Corporation, Ltd., have recently cut as a perfect reproduction of the designs which Claude Garamond produced about the year 1540. The Garamond is a most distinguished face of type, which probably influenced the design of the Fell types of the Oxford University Press, both having had their effect upon William Caslon when he cut his type in 1720.

In the introductory article the statement is made that “It is perhaps the chief virtue of the classic letter that it can always be relied upon to confer a note of dignity and repose, or insinuate a feeling of refinement. Garamond, however, classic letter as it is, will achieve more than this. While the even distribution of its characteristics gives the letter value as a book type, its sound consistency and strength of feature fit it no less successfully for use in fine display work. It is here that the vigour and freedom of the italic will be most welcomed. We venture to predict, indeed, that the Garamond italic will be accorded an appreciation and a use which seldom fall to this species of letter. The printer, therefore, who determines to use this series assures himself of a face which will be a permanent favourite with his customer. The Garamond combines the lasting qualities of the classic with the strength of the fine display type. It is, therefore, safe from the fate of the letter whose character, being in its affectations, quickly grows stale and tiresome.”

Several specimen pages set in Garamond are shown, and among these a sonnet by John Milton presents the italic remarkably well. A reprint of an article by Mr. Newdigate from the London Mercury refers to the first showing of this Garamond face in the last issue of The Process Year Book, which has already been noticed in these columns. Mr. Newdigate alludes to the work of Mr. Stanley Morison in connection with the supervision of the printing of that volume, and we think that his influence can be traced in the production of the number under review. It has been admirably printed by the Westminster Press, and a note regarding this establishment gives an account of its association with Mr. F. Ernest Jackson, Mr. J. H. Mason, Mr. Edward Johnston, and Mr. Gerald T. Meynell, in connection with the publication of “Imprint.”

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The Art of the Hoardings

THE very excellent speech of the Prince of Wales at the Royal Academy Banquet, together with the introduction into Parliament of Lord Newton's Bill to amend the Advertisement Regulation Act of 1907, are a justification and a challenge to a most important branch of the printing industry.

To take the challenge first. Lord Newton's Bill is aimed primarily at the protection of places of beauty from disfigurement, and, of course, it is quite true that things unobjectionable in themselves may become very objectionable in certain surroundings. The best poster ever printed would be an eyesore pasted on the walls of Tintern Abbey. But the question of fitness and place seems to be getting hopelessly confused with that of quality and worth. What may be "flaring ugliness" or "abomination" in one place may be refreshing, amusing, and even educative in another; and it is surprising to find so many newspapers making sweeping condemnatory generalisations about the picture bills to be seen on public hoardings.

As a matter of fact, there has been an immense improvement in the artistic merit of such lithographic work. London or any of our large towns would become unspeakably drab-looking if they were suddenly robbed of the gaily-coloured posters. It is true many of them are ugly, some unspeakably so, but it is also true that many of them are very beautiful and of real artistic merit.

In this connection the words of the Prince of Wales at the Royal Academy banquet may well be quoted :—

"Not so very long ago those dreary barricades of notices that marred the walls and waste places of our big cities were merely unsightly, and contained no pictorial art whatever. They might now be called, without exaggeration, the art galleries of the great public. (Cheers.) Many of the greatest successes on these hoardings are reproductions, the originals of which have hung in your Royal Academy; and many a man who has never given pictures a thought has had his interest in them stimulated by a casual study of a poster. (Cheers.) Advertisements are now recognised as a most necessary adjunct to the business side of life; their refinement has advanced by such leaps and bounds as to justify one in calling them artistic. Their influence, if only because they bring colour and decoration to an otherwise grey and monotonous street, is surely not to be despised. May I, with all deference, suggest to you that here is one possible channel for reaching and satisfying the elementary love of pictorial art which is hidden in the heart of practically every one?"

And this is the justification and encouragement of the printer. Our industrialism must ally itself more and more with the cult of the beautiful. We shall all come to learn that a thing is not made less useful by being beautiful. And the art of the printer must keep pace with the endeavour to produce beautiful buildings and beautiful streets. Much has already been done. The work of some of our lithographic houses is intrinsically beautiful, and those responsible for such work must look to the general appreciation of a discerning public rather than to the sweeping criticism of a set of purists.

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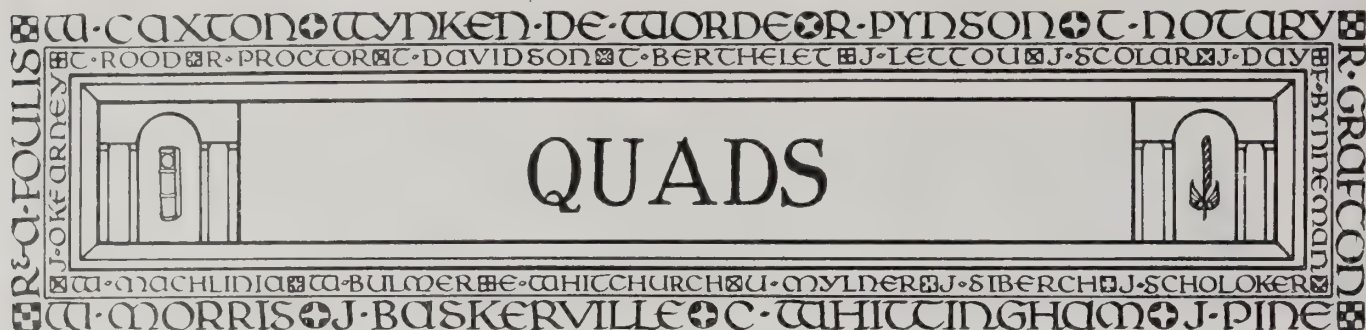




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WE don't hear often enough from the book-binding section of our craft. What serviceable fellows they are. They are pleased to bind, and their customers are bound to be pleased.

PARTICULARLY would the customers be pleased if they would give a little more freedom to the binder. They are not all so obliging as a man who wrote to, I think, the father of Dr. McLehose, head of the Glasgow University Press, and last year's Federation president. This man's schooling had been stunted, but nature had been bountiful in providing him with brains and mother wit, and he acquired a fortune. He built a fine house, which, of course, was to have a fine library, and he gave Mr. McLehose an order for a lot of books. He was asked, "Would he have them bound in Russia or Morocco?" Well, he would leave that to Mr. McLehose, though for himself he would rather that they were bound in Glasgow.

THE British Broadcasting Company arranged with Mr. E. J. W. Zaehnsdorf to give an address on bookbinding from their London station. It was one of their best talks. The ancient Babylonians, Mr. Zaehnsdorf said, preserved their baked clay records by an outer envelope of baked clay. The Romans seem to have adopted loose-leaf methods. They strung together, with brass wire rings, some of the quarter-inch-thick wooden wax-covered tablets, on which their stylus had written what they had to convey.

ANOTHER Roman usage was to inscribe vellum, and roll up the vellums. Their libraries must have resembled a binder's sundriesman's pigeon-holed store, with its rolls of skins.

At Ruhleben, British prisoners of war caught rats and used their skins to bind books, and did it well. Mr. Zaehnsdorf has handled a book covered with human skin. "Wild horses," he says, "will not drag from me the name of the owner. I am sorry to say that it looked very similar to pigskin."

BUDDHISM makes a few converts here, but Mahomedanism won't convert Mr. Zaehnsdorf. For this reason, if for no other, that Mahomedans hold, or used to hold, that if a book agreed with the Koran, it was superfluous, and if it did not agree with the Koran, it was heretical, and should be destroyed.

IRISH birds and process engravers are the only creatures that can be in two places at the same time. The members of the Process Engravers' Club thought they were meeting in London the other day. But actually their address at that moment was Hadley Wood. No; Hadley Would. More precisely, they were listening to an address as to what Hopton Hadley would do to quadruple their business, and incidentally to help them to stir things up all round.

WHAT Mr. Hadley wants to see he means to see, if I know him. He's a good man in the publicity world. If you're good, it's no good being good-for-nothing. If you're good, for heaven's sake be good for something. Be among those who can get things done. What I think he already sees brought into being, and into doing, is an active, continuous co-operation between the engravers and specialists in publicity. Between them they can arouse the average business man to a livelier sense of his opportunities—even of what I have called copper-tunities—small opportunities, but of an unknown potential.

LOOK here! We've stuck in the mud long enough! "In honour preferring one another"—to take the first risks of getting a move on. Who's for it? I am, for one. Aren't you? Let's get on with it! One and all.

It's pitiable beyond words, beyond thoughts—for it won't bear thinking of—for a man to have to reflect that his money has gone, through its simply leaking and dribbling away with the passing of the months. It's gone; and he didn't spend it. He just lost it. It's gone without his ever having made a courageous adventure with it, or with any important part of it. To lie down and simply bleed to death, because the other men in the world won't make our fortunes for us, is—is—well, I've run out of the words that describe it. I leave it to you to fit the case. Only—don't let it be your case.

HOPTON HADLEY is convinced that one and one make three, and often more than three; that two men intent on the same end, and differently empowered for its attainment, can do what to the two acting separately might be impossible.

ALL the "Punch" staff have all along been brainy men. Too brainy to be hermits. Long years ago they decided to meet around a dinner table once a week. Then and there the cartoon, and doubtless many other good things, have been excogitated. A hard brain-fagging job it's been at times, I can quite believe. But it's been done.

I KNOW how in the case of humorous sketches in a daily, drawings which ostensibly are the product of one brain are in like manner the lucubrations—sometimes the lucky-brations—of several brains.

STEAM needs some machinery. Someone should agree to meet someone else, at some place, at some time, with something to say, upon some one point. After all, it's just our old friend, co-ordination. It's the old warning again, that what's everybody's business is nobody's business. We must re-create the old trade and win more than the old trade. But who are we? Well, I'm one; and you're another.

MR. HADLEY thought the process engravers were now issuing simply to their own members some matter which in substance was just the sort of thing they might more fittingly issue to their customers and prospective customers. I think he referred particularly to certain illustrations of different kinds of screens and combinations and miscellaneous effects.

THE lists they issued to their customers, he thought, had almost an income-tax sort of look, and anyway could be improved for that customer-apprising purpose.

HE thought that perhaps the members might help themselves individually by helping themselves collectively. They might produce a quarterly bulletin—something which could be distributed to actual or prospective customers. Mr. Roy Hardy followed in much the same strain. They both advise co-operative advertising.

I THINK engravers, although very able men, including indeed some of the very ablest in the whole printing craft, have not done themselves full justice. At a time when they have been up against it, and have had a full share of the difficulties of an absolutely unprecedented time, they have almost let judgment go by default, and have at times appeared to be unreasonable in regard to a schedule for which they had quite a good case to submit.

BUT what I'm mainly thinking about is the way they can help all industry by driving in upon the average business man the pulling power of illustration.

HE might think of this for himself. But we're like George Eliot's miller "on the Floss." We'll work right enough. We'll work hard enough. But think—no, that be hanged. Think, we won't. Not one in a dozen of us uses his brains to half the extent he could use them.

AND we don't realise how small beginnings may make big innings.

I HAVE just met in a train a man who described how he started a meat business, which is now quite considerable, with a capital of five shillings. His widowed mother offered him a bit, which he would not accept. To be sure, he immediately made himself liable for five pound fixtures in a small lock-up shop, but he sold those for £7 10s. at once, so his capital became £2 15s. He was telling the yarn to someone who seemed almost proud of the fact, or at any rate in a martyr-like way, claimed our attention for the fact that for eighteen months to two years he had been able to find nothing to do.

MAY I offer one hint to whomever it may concern?

I THINK there is a "coppertunity" for a four-page monthly or bi-monthly black-and-white House Journal, say $5\frac{1}{4}$ in. by $3\frac{3}{8}$ in., adapted, that is, to slip into the ordinary-shaped business or commercial envelope $5\frac{5}{8}$ in. by $3\frac{5}{8}$ in., and equally adapted to slip into a critical recipient's pocket. The paper should be good; the type should be of one face only; no halftone, but an occasional spirited line block. Everything in the Journal should be unfit for publication—elsewhere. I mean that every word should be so perfectly fitted to explain and commend the goods offered, or to conciliate the goodwill to those goods of the reader, that it should be quite unsuitable for appearance anywhere else.

A STIFF card, printed back and front, might precede the actual daring start of a bi-monthly.

THERE must always be fact—fact—fact; but the fact must be interestingly dressed. Even humorously. So long as there is wheat, there may be chaff. These cheaply-produced, cheaply-distributed business seekers should be friendship seekers: helpers to create a connection which even on success and final retirement a man would not willingly lose.

WHAT is the secret of creating customer friends? It is multiple. First you must be a friend in your own mind and intent. The very best way to persuade those you approach, that you mean well by them, is actually to mean well by them. Secondly, there must be efficiency, and thirdly there must be reliability. No one of them wonderful; all of them too rare.

STRAINS, the printers, of Belfast, do this little journal nearly to perfection.

DON'T worry about the reader's forming an inadequate idea of your establishment through the meagre printed production. How many can afford fine printing in large quantities in these days?

THERE is a revelation which you should carefully make to him, at the outset, or very near the outset. I mean the revelation of yourself; the sort of man you are; the sort of ideas you bring to business. This is, to my mind, very important. No self-vaunting, and, of course, no self-belittling, but something in the way of self-revelation. Which perhaps mere facts, as you may be able to tell them, may convey. In some way try to interest the potential customer in yourself.

YOU can let him see that you are alive to the fact that he's got a problem; that he's probably none too easy with working capital; that he's rather down in the dumps; and that he's rather pressed for time. It may be enough of self-revealing if you let him see that you are alive to these things; alive to the fact that he, too, has only a "coppertunity," which "coppertunity" you mean to serve.

YOU can distribute these little things widely. Don't worry about getting the matter for your Journal. Keep a thin wallet for that alone, and slip into it things observed, serviceable facts, whimsical fancies, anything *ad rem*, which flits through your mind; and as and when it so flits through. At times happy notions will crowd. "My barmy noddle's workin' prime." With this extensive sales seeking, you might work week by week an intensive campaign, aiming at specific individual targets.

NOTE particularly when firms or institutions attain their 25th or 50th, or 60th, or 70th, or 75th, or even their 100th anniversary. Lots of opportunities of persuading business are missed because such favourable occasions, such least-resistance moments, are unavailed of.

APPROPRIATE a reasonably small sum to be spent during the year in this work, then multiply it by ten. Remember the booklet by Lord Goschen, one-time Chancellor of the Exchequer, "Imagination in Business." Remember Gladstone's words, "A Government can get over almost anything if it will only show pluck." So, too, the government of your business. This sort of work will make your business more interesting. Your interest will earn capital.

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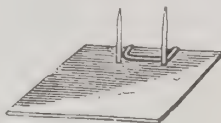
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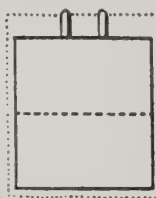


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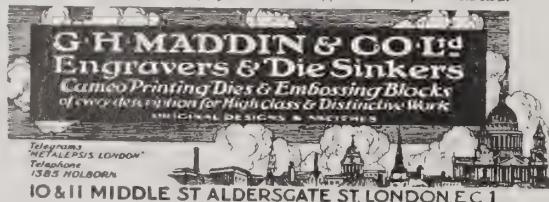
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A PROGRESSIVE ORGAN
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Edited by A. E. OWEN-JONES

International Congress of Printers

Great Meetings at Gothenburg

IN 1921, during the period when the Exhibition of Printing Machinery was attracting printers from every corner of Great Britain, its organising genius (Mr. F. W. Bridges) suggested to the Federation of Master Printers the holding of an International Congress of Master Printers.

The idea was carried out in as thorough a manner as the circumstances of the times permitted, but the world was in a very unsettled state, and industrial troubles here in England also interfered with its proper organisation.

The first International Congress proper has just been held in Sweden.

THE BRITISH DELEGATION.

The British delegation was the largest from any foreign country, and consisted of the four official delegates of the Federation, Mr. R. A. Austen-Leigh, Lt.-Col. H. Rivers Fletcher, Mr. W. B. Wykes, Mr. A. E. Goodwin, and Mr. J. J. Keliher, Mr. D. Irvine, and Mr. D. A. C. Cruden. In addition Mr. Hussey, M.P., represented Australia, and Mr. Poole was also a visitor from the Commonwealth. Two delegates expected from New Zealand did not arrive. America sent Mr. G. H. Carter and Mr. Wright. Altogether 180 delegates were present, representing 16 nationalities, including, Austria, Denmark, Esthonia, Finland, Iceland, Italy, Norway, Switzerland, Spain, Sweden, Germany, and Hungary.

At the outset the British delegation received a rousing welcome when Mr. R. A. Austen-Leigh asked leave to present an ivory gavel to the Chairman, to be used during the proceedings, and afterwards retained as a memento by the Swedish Master Printers' Association. He stated that the delegation consisted of English, Scottish, Irish and Welsh printers who were pleased to accept Sweden's invitation.

It was a stirring scene when the Swedish President called for four Swedish "rahs" for this expression from Great Britain of appreciation of their efforts.

The preliminary arrangements were soon made, and Mr. R. A. Austen-Leigh took his place as Joint Chairman of the Congress; Mr. A. E. Goodwin, to the amusement of his colleagues, being appointed one of the Controllers of the lottery of a letterpress machine given by the makers to the promoters of the Congress. The machine was won by a Finland printer.

MR. W. ZACHERSON'S OPENING ADDRESS.

Mr. W. Zacherson, in opening the International Congress at Gothenburg, stated that before the war he had dreams of such a gathering as they had now been able to organise, and he heartily welcomed all the delegates, and said:

Colleagues,—Long before the outbreak of war the idea of a Congress of Master Printers had

come to my mind. Already in the early stages of the war—in 1915—when general opinion seemed to be that the horrors of warfare would soon come to an end, I communicated with professional men in various parts of Europe, with whom I was acquainted, and I then emphasised the point that probably there was no form of activity better adapted to bring about a happy and friendly state of things amongst the nations, embittered by strife and suffering, than our profession—printers in many cases acting in the capacity of publishers of books and newspapers, and thus being in a position able to influence public opinion. The replies I received encouraged me to go from thought to action.

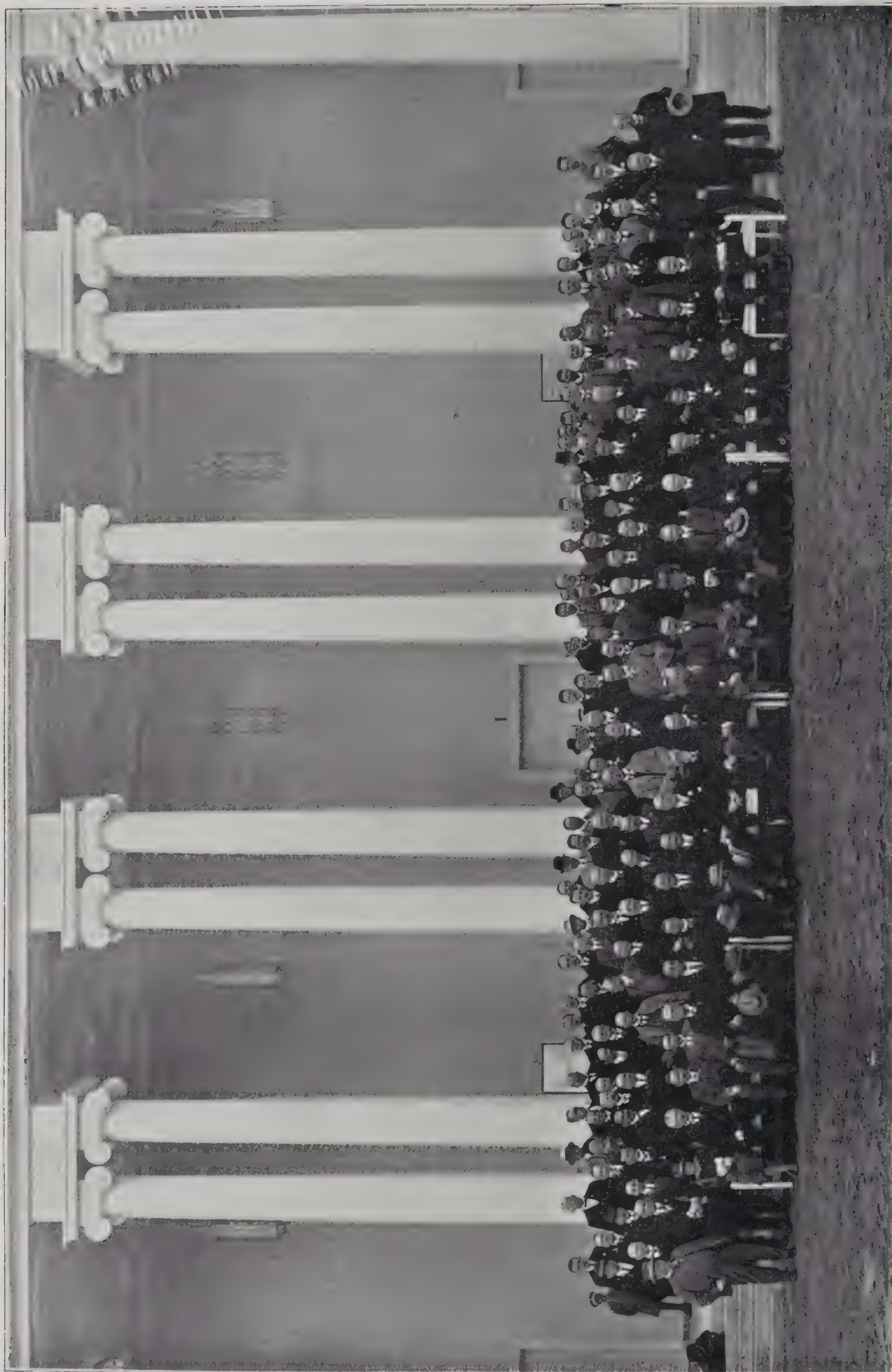
At their annual meeting in Stockholm on April 23, 1922, the Swedish Master Printers' Association decided unanimously to take the initiative in inviting printers from all over the world to participate in an International Congress of Printers in Gothenburg, June 4—6, 1923.

The Committee of the Congress started work, trusting that its efforts would prove successful, and that the meeting of master printers from various countries would be largely attended. It must be admitted that the possibilities were encouraging. This year—the thirtieth anniversary of the foundation of the Swedish Master Printers' Association—the extensive Jubilee Exhibition in Gothenburg was to be inaugurated, and this would no doubt prove to be a great draw; secondly, Sweden had fortunately been untouched by war, so that representatives of various nations would here find themselves on neutral ground; and, lastly, Swedish master printers had given evidence of their great interest in the progress of their profession.

DIFFICULTIES IN THE WAY.

However, we were to experience reverses of a very serious kind. I refer to the political incidents which took place in the early part of the present year, followed by the decreased value of money and the general depression, which have, unfortunately, caused much suffering to printers in this country; furthermore, at times we have had to experience a completely shattering competition from abroad—all circumstances which have tended to act as obstacles in the way of a largely-attended meeting from various countries. A protracted and damaging strike in one country has discouraged any inclination from that source to take part in this Congress.

Naturally, therefore, in view of these contrary and difficult conditions, the question was asked as to whether it were expedient to proceed with the arrangements for a congress. However, there could only be one answer to the question, in spite of these pessimistic utterances. The answer was, "Most certainly," and I think we can all agree



DELEGATES TO INTERNATIONAL PRINTERS' CONGRESS, 1923.

that if the Congress had been cancelled the good idea would seriously have suffered, and the idea was not to die. If, on the present occasion, it will not be possible to exercise "politics of the heart" to such an extent as we could have wished for, we shall, no doubt, have opportunities to learn so much by means of lectures, discussions and conversations, that a journey to this city can be looked upon as having amply repaid us. Also, we shall have a rare opportunity of personally becoming known to one another, and perhaps to make new friends from abroad, amongst whom there are so many well-known and respected names, which we have often noticed in print in our trade papers.

A PROMISING START.

In any case, it stands to reason that a first congress must necessarily be something of a trial. We have had no previous congress to take as a model. The experiences of this meeting, with its many faults and shortcomings, will be of use to the next congress, and I sincerely trust that you have been so attracted by the idea of meeting that we can all meet again in a few years in another country, and—I say it in all genuineness—under brighter and improved external conditions.

If you take exception to my words and say that you do not live in the time of the Tower of Babel, but that linguistic attainments are necessary for personal friendships, I have no other reply than this: Speak the language of the heart, and you will always be understood. "Language and Politics of the Heart," that is the motto I should choose for this Congress. We mortals are, as nations and as individuals, by a long way not kind enough to each other—as printers let us endeavour to change this for the better.

On behalf of the Swedish Master Printers' Association, I have the honour to wish you all heartily welcome to the International Congress of Master Printers in Gothenburg.

The first topic for discussion was entitled

"PRINTERS' ASSOCIATION AS EMPLOYERS' ORGANISATION."

The first paper was read by Director Bo Lofgjen (Sweden), who said: The first suggestion of this subject to be dealt with at this Congress came from America, and it was anticipated that it would be introduced by a representative of the United States. We much regret, however, that for some reason he is hindered from doing so, as we had hoped to get a report on American conditions of extraordinary interest to all those of us in the Old World, who haven't had the opportunity of studying in America. The contribution which I have been invited to make will only give a short review of our Swedish conditions, and I hope it will be completed by the discussions which will follow. This subject has been put first on the list for the Congress because labour questions, as history proves, have almost always been the principal cause for the foundation of an association of master printers. Labour problems have forced them to organise, and these problems have always been in the foreground of all organisational work. This has been the case in Sweden, and, in fact, so far back as the middle of the 18th century. In the Royal Statutes issued in 1752 for the Society of Printers, the greater part of the same comprised rules about apprentices and journeymen, but they differed so much from the rules nowadays that the statutes prohibited all gatherings of journeymen. The principal occupation of the Society consisted

in enrolling and removing apprentices and drawing up journeymen's certificates.

THE STRIKE WEAPON.

The Society continued to be the only association of the Swedish master printers until 1893, when our association, the General Swedish Master Printers' Association, was founded. The principal cause of its being founded then was the workers' new organisation which had begun threatening with a rather new weapon, namely, strike. There was a tone of enthusiasm and confiding fellowship in the new Association which afforded possibilities of solidarity. But in reality the Association, with its small subscriptions and without any economical guarantees, was rather inefficiently equipped to meet such a strong antagonist as the Swedish Typographers' Trade Union. It also soon became evident that it was unable to achieve anything, and when the typographers at last became tired of its dilatory policy and threatened a strike, the Association suffered a crushing defeat, and was forced to accept the typographers' conditions on wages in 1898. Proposals for a stronger organisation with larger subscriptions and guarantees were at the time rejected.

Thanks to the self-sacrificing labour of the Association's directors, and by means of the solidarity which that impressed on the employers by the natural instinct of self-preservation, it was, however, possible during many years to conduct negotiations to establish tolerable agreements with the workers and get them respected. During this time the first Swedish national agreement for the printing trade was made in 1903, by which pre-existing local agreements and agreements for separate branches of the trade were abolished. The relations between employers and employes, however, became more and more acute. Strong organisations on either side were formed in the other industries, and open struggles with strikes or lock-outs became usual. At last in 1909 the Great Strike—partly political—broke out, trying, as it was said, to set Society rocking, with the object of introducing the Socialists' dreamed-of realm of happiness, and that only by the workers crossing their arms. Not even freedom of speech should be maintained, and the printing presses were stopped. But when, after some days of silence, the first rotary press started, and the noise from it was heard in the street, it was rightly regarded as a sign that this bold stroke had failed, and that society had not been paralysed. After some weeks, during which a considerable volume of work, especially in the printing offices, was done without the strikers' assistance, they capitulated, and the revolutionary attempt failed.

NEWSPAPER EMPLOYERS AND FEDERATION.

During the preceding years time after time it had been necessary, to secure solidarity at conflicts, to institute special measures, such as guarantees and other economic means. After the Great Strike the printers found it indispensable to arrange in a more permanent way to meet labour difficulties. Thus within the Association a special section was formed, a section of firms, who give guarantees and can claim a right to subvention in case of strike, after the model of other great industrial employers' organisations. The wish began to prevail to associate themselves with the great Swedish Employers' Federation, which comprises almost the whole industry of Sweden. The newspaper proprietors being unwilling to submit to the

leadership of this Federation, a separation was effected in 1919, when the book printers formed a trade association within the Swedish Employers' Federation, but the newspaper employers founded an association of their own. At the very time of separation the two organisations for two months had to endure a strike, arranged by a Bolshevistic movement in the Typographical Trade Union, but ending in a defeat for the typographers. Since then the book printers and the newspaper proprietors have been in separate associations, but have conferred with regard to alterations of agreements.

SWEDISH EMPLOYERS' FEDERATION.

Our collective agreements with workers are now made under the leadership of the Swedish Employers' Federation. Their most important paragraph expresses the principle on which the Swedish Employers' Federation is founded, viz., that an employer shall be entitled to administer and distribute the work, and to be free to engage or discharge workers and to employ workers, disregarding their being organised or not. The right of organising not to be infringed on either side. I suppose this is about the same as what the Americans call "the open shop," as distinguishable from the *closed shop*, when the employer has no right to employ other than organised workmen, and the worker is forbidden to take work from a not-organised employer. I was glad to learn that America is making progress with the "open shop," but I am astonished that another free republic, though not so large, namely Switzerland, is going in for the closed shop. I am not quite sure how it is in England and in Germany. Of course, much can be said in favour of both systems, but time will not suffice now for the discussion of this problem. As to apprenticeship, there are no laws in Sweden, as in several other countries. In the agreements for the printing trade before 1919 there was a scale by which the number of apprentices should be regulated, but that scale was removed with the help of the Swedish Employers' Federation, as being incompatible with its principles.

HOURS AND WAGES.

The working week is fixed by law to be 48 hours. The agreement gives the employer right to place these hours between seven in the morning and seven in the evening. Overtime is likewise fixed by law, and is not to exceed 50 hours a month or 200 hours a year. The overtime shall be paid for at the rate of time-and-a-third ($33\frac{1}{3}$ per cent. more than ordinary) for the first two hours between 6 a.m. and 8 p.m. Double time afterwards and on Sundays. Newspapers have special conditions. The workmen are entitled to a holiday of two weeks per annum, and if possible to be given between May 15 and September 15. In order to supply the worker with means of support during the holiday, a deduction of 4 per cent. from the weekly earnings is made during the preceding year, and paid out to him at the beginning of the holiday or when he leaves his employment. In this way it can be said that the worker himself pays for the holiday.

The wages have from olden times been weekly, but last year we succeeded in carrying the old desideratum of hourly wages, which much facilitates a rational book-keeping. At the transition to hourly, the wages were increased by a sum responding to the national holidays, which are nine as a rule. No wages are now paid for hours not worked. The agreement contains detailed condi-

tions for piecework in hand-composition. Such piecework is general in Stockholm and in the university towns, Uppsala and Lund, but very little in other towns. For machine-composition we have proposed introducing a tariff for piecework, but until now the workers have opposed it. In spite of that, piece rates for machine-compositors are used in one great printing house in Stockholm with satisfaction on both sides. Proposals have also been brought forward of introducing a bonus payment for machine-men in the pressroom, but are not yet carried any further. I for my part am of the opinion that piecework is very important not only for the employer—who then can be sure of getting some work done for his money—but also for the proficient workman, who thus gets a just payment for his labour. It would be of great interest to learn to what extent piecework is used in other countries. I hope that the speakers who follow will give us some information on this question. I think this is one of the most important questions of the future for our craft, and a matter which before all others ought to become a subject of international collaboration, which I hope may be established as soon as possible for the benefit of all of us.

DISCUSSION.

The speakers following were Mr. C. Heyman (Sweden), Mr. B. A. Wium (Norway), Mr. A. V. Nylandén (Finland), and Mr. H. Heeneman (Germany).

In Finland no worker will work for a non-federated employer, nor will any paper, ink, or machinery merchant supply anyone who is not inside the employers' organisation.

The German delegate spoke at great length, and gave statistics showing how difficult it had been to keep pace with the fluctuations in cost of living.

The British representatives did not take part in this discussion. The peculiar situation of newspapers was referred to by several speakers.

A public luncheon introduced visitors to several interesting Swedish customs, and the menu card, which we hope to reproduce, contained a welcome from Gutenberg, and an amusing toastmaster's "skal," or toast, embodying every language spoken at the Congress, and a collection of proverbs from many nations not represented. A delicate compliment to the British was paid on the menu in referring to Rivers-Fletcher Strawberry-Dish and Good-wine and Austen-leigh't wine.

THE ART OF PRINTING.

Mr. Zacherson presided, and gave the toast of the King of Sweden and the Rulers of all other lands, and then submitted "The Art of Printing," saying: Colleagues,—It has been said of Plato, the great philosopher, that he detested *the written word, the letters*, his opinion being that you ought to *remember* what you have once heard. If this appears to us to have placed too great a strain on the memories of that time—about the period before and at the time of the birth of Christ—when the means of noting and retaining passing events, learning and great thoughts were exceedingly primitive, it seems that in our age such an aversion would be quite incomprehensible. In these days an inventor exerts his brain-power in constructing machinery and instruments whereby the latest news and literary efforts might rapidly, and still more rapidly, reach the eager and inquiring minds of the reading public—even though the value of the reading matter is often of such a kind that one would gladly agree with the old Athenian in

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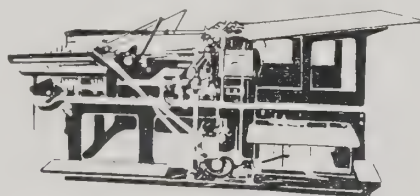
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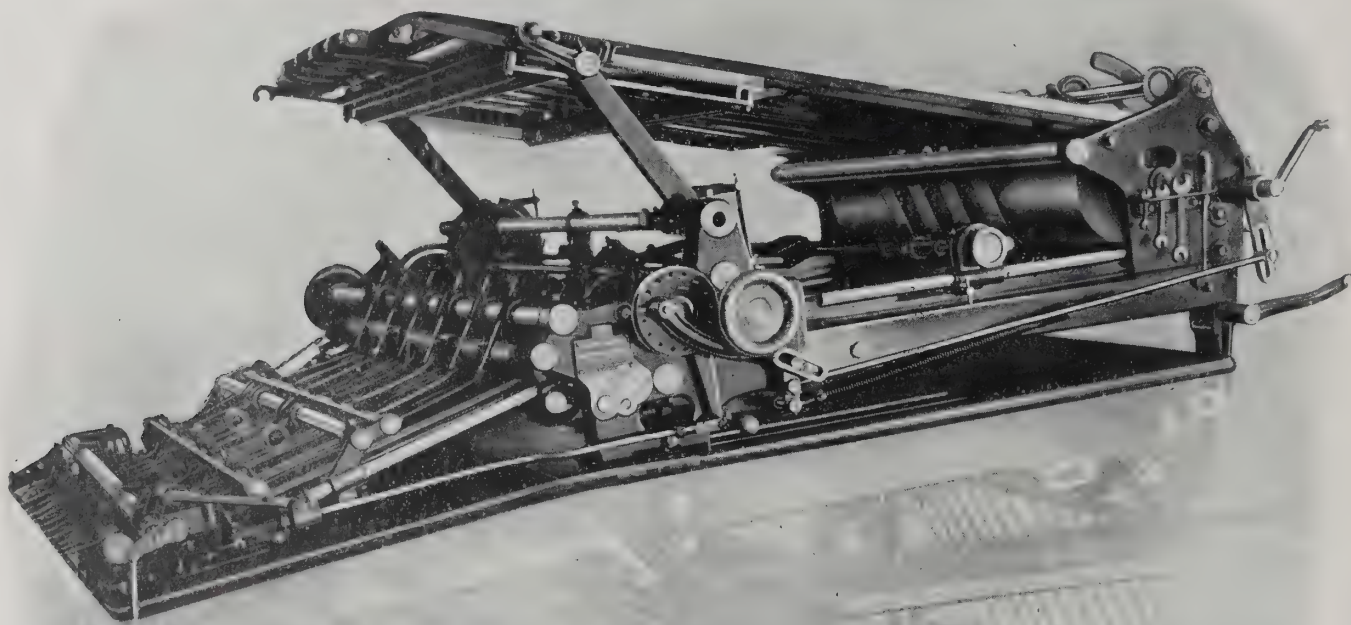
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his opinion that it is sufficient to experience what you see and hear without the help of written signs. The art of printing and other typographical branches occupy such leading positions in public life that it is difficult to picture the present day without the highly-developed printing trade. And how would you expect to spread knowledge of the fundamental principles of life, Truth and Justice, without the assistance of the printer? The benefactors of mankind, thinkers, inventors, artists and authors, become accessible for all ages, and their creations and thoughts are immortalised by the printer's art. Culture and learning can only be acquired by child or adult through books. One can say, with all reason, that the thoughts expressed in a book become immortalised, as a book, once published, can never be destroyed. It is spread in so many directions that it cannot everywhere be annihilated; therefore, the book belongs to "the kingdom of eternity."

GREAT DEMANDS OF A PRINTER.

The art of printing demands of its followers a clean, platonic love, diligent studies and researches. Nobody can become a real printer unless he devotes himself to studying the old masters, who have formed the corner-stones of progress, and nobody can become a real printer unless he endeavours to attain those principles that have been foremost to leading printers of various ages. Only by studying the shape and progress of various types is it possible to elevate one's taste in clean printing, that which is æsthetic, but void of unnecessary decoration. One of our subjects to be dealt with is called "Some Aspects of Artistry in the Printing Trade." My solution is simple and brief: "All that which is carried out with *professional skill, good taste, and inspiration is artistic.*" The only way to success in the printer's trade is by devotion, disinterested labour, and—once again—diligent studies. For the arts have no real enemies except the ignorant.

I have the honour to request you, gentlemen, representatives of our profession from so many countries, to raise your glasses in reverence and admiration for "The Art of Printing."

Mr. R. A. Austen-Leigh responded for the visitors, and said that the British had a great feeling of respect for Sweden. They had never been at war with Sweden. As boys they had heard with pride of the feats of Gustav Adolphus and been thrilled with the stories of Charles, and in the realm of sport and travel knew their heroes intimately, and they realised from the King and Crown Prince downwards they were a nation of sportsmen. With the bust of Gutenberg on one side, and a great grandson of Bodoni on the other, it was indeed an inspiring moment. The name of Zacherson was almost as well known as William Morris, and they were already realising that in his capable hands the Congress would be an unqualified success.

Mr. Heenemann proposed the Chairman's health, and Mr. Jasper, of Vienna, the Father of the Congress, referred to the help Sweden had given his countrymen since the war.

Mr. Bodoni, of Italy, also had a word to the effect that Art transcended the boundaries of nations.

COST SYSTEMS.

The Congress was resumed with a discussion on "Cost Systems," Col. H. Rivers Fletcher introducing the subject in a characteristic brief, businesslike paper we shall publish elsewhere.

Mr. K. Ostberg (Sweden) read another paper which indicated what had been attempted in Sweden, and Mr. E. Lensin contributed a paper showing the position in Denmark.

The brief discussion which followed showed how earnestly any schemes to deal with the evil of price-cutting are being studied everywhere.

A paper written by Mr. J. Claude Oswald, of U.S.A., "Some Aspects of Artistry in the Printing Trade," was read by the Hon. Mr. G. H. Carter, Public Printer, Washington, and he also conveyed a greeting from President Harding, which was very cordially received.

Commander Alberto Lobetti Bodoni, a lineal descendant of the great Italian printer, read an interesting paper on Bodoni's influence on the art of printing in Italy.

This was followed by a paper from a Norwegian printer, Mr. Dreyer, and then Mr. Carl Z. Haeggström, of Upsala, gave the Congress a real treat, and one of the most inspiring papers, dealing with some artistic points of view regarding the practice of our craft. The way in which the ideals set forth appealed to all present was shown by the rounds of applause given at the end of his address.

The organisers of the conference did not make the mistake of going on too long, and arranged a visit to the Book and Printing Section of the Exhibition to follow the discussion. The section was not large, but a very creditable variety of work was shown, the specimens of book production and colour printing being equal to the highest standard produced in this country.

An informal dinner, followed by a delightful dance, completed the first day's programme.

On the Tuesday one of the papers on Costing was given by Mr. Levison (Denmark), and his remark that "there will always be people who want printing cheaper" was applauded on all sides.

STANDARDISATION OF PAPER.

The Standardisation of Paper was the next topic, and Mr. Ransing, of Sweden, introduced it in an able manner; and this was followed by a short paper from America read by Mr. Wright.

Mr. W. B. Wykes referred to the work of Mr. Howard Hazell in this matter, and read a paper dealing with standardisation, which indicated other directions where it was needed.

Mr. Kop, of Denmark, alluded to the fact that after the Congress in England in 1921 he had brought the question before his Danish colleagues, and he read a paper by Mr. Stambul.

The Swiss delegate, Mr. Rudolf Stampfli, delivered an eloquent speech on this topic, and Mr. Poole, of Queensland, gave a striking illustration of the economies which would result from a reduction in the variety of sizes and weights.

The address of Mr. Rudolf Ullstein, of Berlin, was illustrated on the blackboard, and a thoroughly practical scheme of standardisation which had been carried out in Germany was outlined.

There was general agreement that this subject must be followed up in all countries.

TRAINING OF PRINTERS.

Technical Education and Training was yet another subject on which a British delegate read the opening paper. Mr. A. E. Goodwin's paper laid stress on the importance of selecting the right type of lad, and that personal interest should be taken by all employers in their training. The attitude of the trade unions to the problem was

referred to, and several speakers subsequently mentioned this.

Mr. Lagerstinn (Sweden) read a paper, and the veteran printer from Vienna, Mr. Jasper, also contributed useful advice.

Mr. J. J. Keliher said: I would like to interpose a few remarks on some of the difficulties which we experience in Great Britain in recent years in this regard. I have been associated with the printing business for more than fifty years. At that time there was a constant influx into the trade of the best educated boys of the age of 14. They became printers by serving an apprenticeship of seven years, and the parents or guardians were called upon to pay a substantial premium, and had to endure a small wage for the whole of that period. Since the coming into force of compulsory education the better-educated boy has looked to occupations superior to that of learning a trade, and we have experienced increasing difficulty in getting the right type of boy. To make a good printer it is necessary that a boy's education should be above the average, and that he should possess some artistic gifts and be of a mechanical turn. To be completely successful he should have sufficient intelligence to be able to acquire some knowledge of other businesses, so that he can apply his knowledge of printing for the betterment of other trades. I am hopeful as a result of this unique gathering, and by the study of the valuable papers read, that some means may be found to remedy the difficulty I have brought to your notice. May I crave your indulgence to state how much my colleagues and myself have enjoyed our visit to this remarkably beautiful city. We have been much impressed by the evidence of the foresight of its creators. We have experienced the most perfect courtesy, not only here, but from all your citizens, and we shall go away with the hope that we may on some future occasion be so fortunate as to be able to come again.

The discussion was resumed on the last day of the Congress by Mr. Kner, of Hungary, and Mr. G. H. Carter explained some of the schemes adopted in America and the valuable literature issued by the Typothetæ, and that a system of apprenticeship had been re-established in the State Printing Works last year.

Mr. Hussey, as representing Australia, told of their arrangements for technical education.

INTERNATIONAL CO-OPERATION.

International co-operation was the final topic, and Mr. R. A. Austen-Leigh said before reading his paper that the Congress itself had demonstrated conclusively the value of international co-operation. He outlined a tentative scheme for collecting information and publishing a bulletin and year book.

Director Lofgien moved a resolution defining the steps to be taken to establish an international bureau.

Col. H. Rivers Fletcher suggested an amendment to the proposal, and, whilst promising to recommend the British Federation to support the idea, pointed out that linguistic and other difficulties would prevent the British Federation taking on the responsibility of this work.

An invitation to hold the next Congress in Spain was given, and one was extended from Switzerland, and it was decided to leave this in the hands of an interim committee, and that it should be held in three years' time.

The concluding social function was a brilliant gathering at the Botanical Gardens, when over 200 delegates and ladies dined together.

Mr. Zacherson made an ideal chairman, and his farewell speech he delivered in several languages. In English he said:

FAREWELL SPEECH.

Gentlemen and Colleagues,—On behalf of the Swedish Master Printers' Association, I have to thank you all that you have accepted our invitation. Now we have to part again after spending three memorable days together, each of us to resume his duty as a master printer, I sincerely trust that you will have formed the opinion that the leaders of this Congress have done their best under present unfortunate world conditions. When I had the pleasure of welcoming you, I expressed the opinion that the first Congress would only be a trial, and it is not for me to say whether the trial has been a success or not, but I hope that *one* of the results can be considered of value, that is, the opportunity each one of us has had to meet and make new acquaintances and friends amongst such a number of skilful and influential master printers from various countries.

I should especially like to express our heartfelt thanks to the gentlemen who have been kind enough to give lectures on various subjects, and who have given us of their experiences and professional knowledge. I should also like to express my sincere thanks to all those, both members of the Committee and non-members, who have contributed in some degree to the arrangements for this World Congress. I thank them for their sacrifice of time and labour, and for a successful co-operation. To the guarantors, who have contributed the financial support—without which a congress would have been impossible—I express our most heartfelt thanks. I should also like to mention the managers of Aktiebolaget Princeps, and thank them, on behalf of the Congress, for the magnificent gift of a Lagerman press, which will meet its fate in a few minutes. Wherever it will eventually harbour, it will be an evidence of Swedish inventive skill, and the perseverance of the people of Gothenburg.

COMPLIMENT TO MR. AUSTEN-LEIGH.

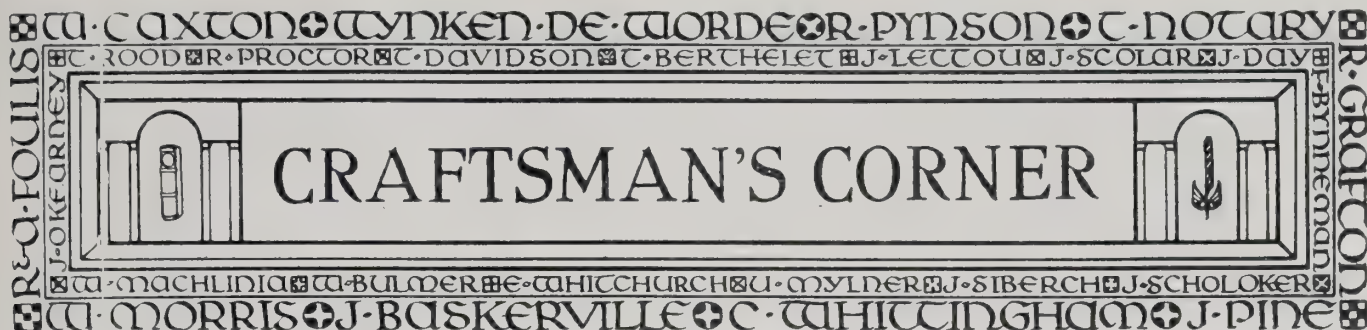
Finally, my sincere and hearty thanks to our mutual friend, the man who in the first place put the idea of a congress on a sure foundation—Mr. R. A. Austen-Leigh. We thank him for coming to us once again. For "there is gladness in remembrance." Take home with you the memory of those who have tried to do their best in your welfare during these days of the Congress—and do not forget that each one of us might strive to *promote a closer feeling of friendship one with another. As nations and individuals we are, it seems to me, not sufficiently friendly.*

I conclude, gentlemen, with four Swedish cheers for our guests from beyond the seas and from other countries.

To Mr. Austen-Leigh was again entrusted the duty of responding, and in a speech full of humorous touches he expressed the gratitude of the English-speaking guests for all the kindness shown by their Swedish hosts.

Speakers from Spain, Denmark, Germany, and Italy all joined in the chorus of appreciation, and expressions of goodwill and friendship were heard in many languages.

Music of a high standard was rendered during the evening, and the beautiful surroundings and decorations added to the enjoyment of all. Gothenburg and its hospitality will long remain a fragrant memory with all who attended the Congress.



Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

OUR newspapers, both national and local, have made wonderful strides during the last ten years; and many of them would secure still greater patronage both in advertisements and subscribers if their make-up and dressing were to be made just a little more attractive.

There are doubtless many CAXTON MAGAZINE readers who have a responsible interest in their local paper. If they are particularly proud of it, or would like suggestions put forward for improvement on above lines, just send me along a copy with any particulars that may be considered necessary to add, and I will do my best to oblige.

Owing chiefly to the price of materials and labour, newspaper advertising has during recent years increased by leaps and bounds. As to whether it is cheaper and produces better results does not come within the purview of this article, but the advertisements themselves may be subjected to criticism.

One highly commendable feature of modern advertising is the money-back guarantee if goods are not as they are represented to be. Many newspapers, I believe, censor their advertisements, and refuse to insert if the goods offered or the phraseology used is not in accordance with strict etiquette.

This is mentioned because, in glancing at an evening paper recently over someone's shoulder in a motor bus, I caught sight of an advertisement which to my mind was *very near* the border line of inaccuracy, though I am firmly convinced it was quite unintentional. So I purchased a copy of the paper, and reproduce the advertisement herewith.

Look at the heading (see Example 7). I should classify this as a catch phrase, true in substance but not in fact.

In this instance everything turns on the word "purchase," which, broadly translated, means "To obtain by payment of an equivalent." The conditions that immediately follow are in type large enough to be quickly and easily read; but the word "secure" would have been nearer the mark, even if it does not suggest immediate possession and has not the same "pulling" power.

The whole point is, Will £15 purchase a Ford car? Common sense says No. But suppose the article for sale was an oil painting, with the value of which the average individual was not so well acquainted? What inference would be drawn then?

The lesson to be learnt here is that positive statements should be made in the simplest

language, and not leave quite so much to the imagination as has been done in this instance.

Now look at Example 8—just a plain, straightforward announcement, giving the more important details concerning the Citroën car.

A very interesting point in this example is that it is entirely hand lettered (except the key number line), displayed and squared up just like the compositor might do it in type—and it is all in Sans Serifs!

This introduces a very serious proposition for the layout man. If he is clever enough to plan and sketch out work beforehand, he must possess *some* ability to fill in detailed lettering, which only requires study and development to become of great commercial value. And after all, why shouldn't he be the man to do such work instead of the individual who knows practically nothing about printing!

The line hand (for hand-set solid matter) has almost vanished from our midst. Now it is the

£15 will purchase a
FORD CAR

£15.0.0 down effects immediate
delivery and ten payments of
£9.0.0 each month afterwards
provides you with a Ford Car
fully insured against accident
for one year.

Limited number only can be offered
on these terms,

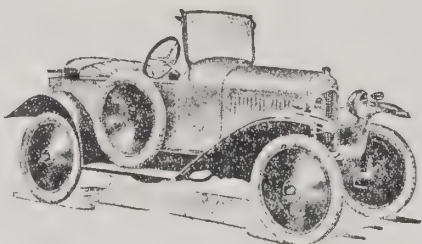
INTERNATIONAL MOTORS, LTD.

Sales Dept.
HAMMERSMITH, W.6
Phone: Hammersmith 1972-3-4

EXAMPLE 7


CITROËN
 THE CAR THAT CROSSED THE SAHARA

The 7.5 h.p. 2-seater
£195



Built on the lines of a big car.

4 Cylinders, Water-cooled. Back Axle with Differential. Magneto Ignition.	Electric Lighting & Starting. 5 Michelin Wheels & Tyres. Tax £ 8 per annum.
---	---

Bodies finished primrose-yellow
 or smoke-blue.

Send for the Citroën Book 2.

CAXTON LTD., CITROËN DEPARTMENT, LONDON
SALES & SERVICE: LARDEN ROAD, ACTON VALE, W 3. SHOWROOMS: 60, PICCADILLY, W.

EXAMPLE 8.

turn of the display hand to be challenged by the machine and the artist.

While ordinary foundry type still looks infinitely better than ordinary machine-set display—there is no reason why the display hand should be content to rest on his laurels. The man who is able to train himself in advance of the times will not be left in the lurch as a back number, but will have a valuable asset with which to barter, and which should stand him in good stead in the labour market.

I am particularly interested in the layout man; and at the invitation of Mr. C. W. Clarke (of the Wycliffe Press, Finchley), whom I recently heard lecture on this particular branch of our craft, propose to test the wishes of CAXTON MAGAZINE readers with a little job he has sent along; and if the response is good, considerable attention will be given in these columns to this most important subject.

Here is a layout test, with copy and particulars for a royal octavo circular, to fold once, with two line blocks in colour, shown here as Examples 9 and 10 in miniature in one colour. (The blocks need not be used close together as shown—this is only for convenience of reproduction). The wording is as follows:—

Page 1—House Decoration with Character.

Page 2—For House Decoration, Sanitary Work, Electrical Work, Repairs and Alterations, &c., &c., consult D. & T. Thompson, Decorators and Builders, Wellington Road, St. John's.

Page 3—Summer comfort. The mind almost unconsciously associates the advent of the early bright summer days with house decoration and its resultant comfort. But while the end in view is assured, sooner or later, the importance cannot be over-estimated of having the work done in an efficient and systematic manner, arranged with the minimum of inconvenience to the householder. Being possessed of the most up-to-date and labour-saving appliances, we are enabled to offer you an effective service with the important accompaniment of promptitude. We of course work upon our clients' suggestions regarding colour schemes and other matters of decoration, &c., but we are at the same time prepared to submit our views as to the most effective and economical manner of dealing with the work in hand, our advice and large experience in all branches of house decoration, renovation, sanitary and electrical work, &c., &c., generally proving of acceptance to our clients. We shall be pleased to submit estimates and suggestions upon hearing of your demands.

The actual width of the large block is 17 ems, the narrow block 5 ems, bare in each instance, the extreme depth of each being 26 ems of 12 point appearing. Choose your own types, mark up the layout. It should be added that when the circular is folded the front page measures $4\frac{1}{4}$ inches across. If you like, send me the results of your efforts, and if suitable, the best design submitted will be reproduced with the original job in a subsequent issue.



If those who are not so far advanced will drop me a line I shall be pleased to give simpler problems, with advice by the way.



EXAMPLE 9.



EXAMPLE 10.

The Prince of Wales has the happy knack of saying the right thing at the right moment, and one or two quotations from his speech at the Royal Academy banquet on 3rd May last are well worth repeating from the point of view of appropriateness in direct relation to printing generally. This is what the Prince said:—

"Health and virility in the arts are invariably a token that the ideals of a community are sound"

"I do not believe for one moment that industrialism and artistic development are necessarily antagonistic, and that because a man has keen business vision he is artistically blind"

"Not so very long ago those dreary barricades of notices that marred the walls and waste spaces of our big cities were merely unsightly and contained no pictorial art whatever. They might now be called, without exaggeration, the art galleries of the great public"

"Advertisements are now recognised as a most necessary adjunct to the business side of life; their refinement has advanced by such leaps and bounds as to justify one in calling them artistic"

The Prince was more directly referring to the Art of the Hoarding, and in this respect there is not the slightest doubt that for quality of design and effect our pictorial posters are once again "coming into their own."

THERE is much satisfaction and happiness in all labour that is honest and true; few things bring greater contentment, few things give more peace of mind.

EDITH WHARTON

Careful Milliner



2A WÖRTLEY RD Armley

EXAMPLE 11

FLOWERDOM

Do you know that very close to you there is a little kingdom of flowers?

A place where flowers of every description bloom, season after season, attended to with skilled care by those who love and appreciate the beauty of nature's loveliest gift to us.

The small boy and girl seeking an expression of end-of-term thanks to their teacher; the lover proclaiming his devotion by a shy offering of beauty to beauty; the housewife wishing to brighten and enliven her home; the business man proving that his affection does not wane with the years; all these, and many others, find their desire in flowerdom.

*Make a call—it's just round the corner
—and gladden your eyes, even if you do
not wish to lighten your pocket.*

G. & S. BARKER

The Flower Shop

York



EXAMPLE 12

Of course no one suggests that our Prince is an authority on every subject under the sun, but the "wonderful sources of inspiration" which make it possible for him to say just the right thing, no matter what the occasion, has endeared him to our hearts.

Dainty treatment for dainty goods is the keynote of several attractive settings to hand from Mr. H. L. Gaunt, 16, Springfield Mount, Armley, Leeds. It is always a pleasure to handle work of this description, because it is good; and four of the designs are reproduced here as containing points of interest which are universal in application. First, let us deal with them one by one, then for a brief commentary on them collectively.

EXAMPLE 11. ("There is much satisfaction," etc.).—Forum initial; text and name in Kennerley; the line under name and address in Cochin and Cochin italic. The section marks and fashion block give just that touch of decoration which is pleasing to the eye without detracting from the message; and had the message contained in the text been a little more direct (such as the third paragraph in Example 13), it would have been a business getter indeed. But possibly this is one of several in a series, in which case the small talk would be more in order. The rule treatment—outer border is 1-point face, with a treble medium

INSPIRATION

THE amateur musician's performance of Rubinstein's "Melody in F" may be note-perfect, yet it leaves us unmoved. What is wanting? That vague something we call inspiration.

In music it means the difference between capability and genius. In millinery it means the difference between casually made models and the really inspired creations which are to be seen any day in my Showroom.

Do you believe in inspiration in Millinery? I think my latest treatment of the fashionable Velours will convince you that inspiration is worth while. Why not call this afternoon? I want to know you, and I want you to know my work. May I expect you?

EDITH WHARTON
Careful Milliner



EXAMPLE 13

rule inside it on 6-point body—gives a fine finish. Actual size of setting 24 x 42 ems, with an inch paper margin on three sides and 1¼ inches at foot.

EXAMPLE 12 ("Flowerdom").—Headline in Goudy Open; text in Kennerley, except last paragraph, which, with address, is in Cochin Italic; name in Forum; border in old flowers. Although similar in method of treatment, the effect is a direct contrast to Example 11. It will be noticed here that the text has been set solid to counteract the strength of the outer border. Although devoid of illustration, the directness of the wording goes right home. It is cheerful and suggestive, full of

life and vigour; and, despite the even margins between type and borders, looks right, which is a primary qualification for all good setting. Actual size, 28 x 32½ ems; paper margins, 1½ inch left and right, a trifle less at head, and 2½ inches at foot.



EXAMPLE 13 ("Inspiration"). Headline and name in Forum, initial T in Wren, text in Kennerley, line under name in Cochin Italic. Here we have an absolutely plain old style treatment, with initial and outer rule border in red, on a biscuit coloured antique laid paper, treated at foot in imitation of deckle edge. Exception might be taken to the initial letter, with its sloping serifs, which help to bear it away from the text; it is a good fit, and difficult to suggest an alternative, but as it is printed in red perhaps a 42-point Old Face Titling would have fitted as well, and closed up the spacing of the first three lines, which will stand reducing. The closing words of the text, "May I expect you?" distinctly calls for an address under the name, which is missing here. Evidently these are all local advertisements, not intended for national circulation; but their very conception suggests competition, even if it does not confirm it, and consequently an address is neces-



Shoes for Ladies

Shoes of real distinction, made with a purpose by master craftsmen; shoes of character, that lift their wearer from mediocrity; shoes that make just that difference between smartness and style; such are our shoes.

From the shop girl who "aims higher" to the "lady in her castle," we are able to fit and please them all. No matter what the price you pay—your footwear will bear that stamp of quality that cannot be found elsewhere.

HOWARDS

Exclusive Shoes

NEWTOWN

EXAMPLE 14

sary. Actual size, 24 x 54 ems; 1¼ inch margins on three sides; 1½ inch at foot.

EXAMPLE 14 ("Shoes for Ladies").—This is set entirely in Cochin—roman and italic—with old section mark for border. Somehow the headpiece suggests a Cubist effect, which I am not in love with, or it may be in imitation of period illustration. It is possible I am too fastidious over such trifles, because otherwise the job, right down to the little ornament after the address, is a clean, straightforward proposition—and, like a well-known brand of coffee, leaves no grounds for complaint. Actual size, 15 x 34 ems, with just under 1 inch paper margins on three sides and 1¾ inches at foot.

The outstanding features in these four Examples Nos. 11, 12, 13 and 14 are: Refinement in language without loss of vigour; the delicate yet virile treatment; suitability of design, paper (antique laid), and ink (black); and—of great importance to the printer—of extreme simplicity in construction. The decoration is carefully chosen and well placed.

Ruskin said: "Life without industry is guilt, and industry without art is brutality."

Of nothing is this more true than of the Art of Printing—which is the Art Preservative of all Arts.

Referring again to the dear old motor bus, the other evening I saw on one a small transparent litho advertisement for Nugget Boot Polish. This took the form of a panel on one of the ventilators, and was about 5 x 24 inches. The wording was as follows:—

"That that is is that that is not is not is not that so it is."

Then followed underneath, "Nugget Boot Polish," and an illustration of a tin of polish on the right hand side. This little mix-up is merely one of the old parlour puzzles in word juggling and is quite correct if properly pointed (in above instance there were no points, all was run on), thus:—

"That that is, is; that that is not, is not.
Is not that so? It is."

What frequently happens in a stunt of this description is that the reader either puzzles over the

wording and forgets all about the polish, or, what is more likely, casts his eyes on something that is more readily understood. This method of advertising may cause people to wonder, but I should think it was a bad salesman!

A REMINDER.—All correspondence relating to "Craftsman's Corner," addressed to H. Naylor, 8, Aubert Park, Highbury, N.5, will receive prompt attention.

Answers to Correspondents

S. G. L.—Your chief fault lies in the mixing of old style and modern type faces. White space is too evenly balanced. Initial as well as ornament should have been in colour.

T. B.—Massed effect would have been preferable, with fewer display lines. This would have allowed more tone by using lighter type faces. By this I mean colour and tone in the strength relationship of the different type faces to each other.

H. L. G.—"A Good Milliner" job has just missed the point. Border is too overwhelming—printed in colour would have suited it better. Text set to a trifle wider measure would improve. Omit tiny ornament after address. You tried to do too much in space at command—printing on art paper does not help it. Your letterhead is excellent. Would it not look better with a quarter of an inch less margin at head?

"ONE—TWO—NOUGHT."—Mr. F. Goudy designed the Kennerley, which is of American origin.

L. F.—Never use rule borders in mass made up from sets unless you are sure they will be properly made ready and printed. I refer to spotty effect owing to bad joins. Such designs should be in one piece or the rule borders specially made to order. I realise the difficulty you were in, but it is unwise to try for such an effect with material the condition of which will not permit it.

H. B. N.

Typographical Association Committees

THE newly-elected Executive Council of the Typographical Association have made the following appointments: Vice-president, Mr. E. G. Yates; committee, Messrs. E. G. Yates, W. Bottomley, Dove, Marsh, Mellor, Portch, Powis, Roche, Wesson, and the standing officials. Representatives on the Joint Industrial Council: Mr. French (president), Mr. Skinner (secretary), Mr. Yates (vice-president), and Messrs. W. Bottomley and Powis. Rules Committee: Messrs. Harvey, Holmes, Mellor, Morgan, Wesson, and the officials. Finance Committee: Messrs. Bottomley, Bristow, Dove, and the officials. Re-grading Committee: Messrs. Yates, Portch and the officials, together with two representatives of each group when the branches of such group are under consideration.

Carnival

At the recent Brighton Carnival, Moultons, Ltd., printers, Brighton, had a very effective tableau representing the printing craft.

Paper and Carrier Bags

WE have received samples of the products of The Bristol Wholesale Paper & Bag Co., Stonebridge Works, Bristol, including paper bags and carriers, suitable for all trades. This firm is now probably the largest makers of carrier bags in this country, and devote the whole of their energies to providing the printing trade with a complete trade service for every type of paper bag and carrier. Any class of special shape, size or character in the way of a bag, container or carrier is in this firm's way. We advise our readers who are interested to ask for samples and prices of these products.



There must be a reason

In our Studios

In 1914 we employed 7 commercial artists.
In 1922 this number increased to over 50

In our Engraving Works

Our annual output of Blocks was
In 1914 a total of 150,500 square inches.
In 1922 a total of over 1,000,000 sq. inches

We are pleased to record such rapid growth, particularly as our success is due entirely to the satisfaction of the service we offer to —

THE PRINTING TRADE

WIRES: 'VIGNETTE, B'HAM'

PHONE: CENTRAL, 3181-2-3-4.

**V. SIVITER
SMITH & CO. LTD.**

INCORPORATING

**ARTHUR COX
ILLUSTRATING CO.**

Designers & Engravers for those to whom quality appeals

SIVITER HOUSE, LUDGATE HILL, BIRMINGHAM

LONDON AND BRISTOL

DESIGNED AND REPRODUCED IN OUR OWN STUDIOS

The New Caxton

OUR efforts to produce an improved journal more worthy of the printing craft have met with exceeding kind appreciation from all quarters. We do not expect to please everybody, nor indeed have we anything like succeeded in satisfying ourselves. A number of criticisms have been received of the truth of which we are only too conscious, but we would remind our kind and interested friends that the production of a trade journal is after all a business proposition, and to altogether change the nature and make-up and place of advertisements is an almost impossible proposition. We are keener than our keenest critics in our desire to produce a real first-class printing journal, and with the encouragement and co-operation of our readers we hope to reach this end. Our present endeavour is an earnest of our intention. We print below a selection from messages received after the issue of our last number.

LIEUT.-COL. H. RIVERS FLETCHER (President of the Federation of Master Printers).

May I congratulate you on the improved appearance of last month's CAXTON, which I read with much pleasure and appreciation.

I know full well that THE CAXTON has always placed its columns freely at the disposal of the Federation, and I know that the past presidents and officials have been very much assisted by the attitude of your paper.

I trust that in its new dress THE CAXTON will appeal to an even larger circle of readers than in the past, and that it will long continue its very useful service to our industry.

LORD RIDDELL.

I must congratulate THE CAXTON on its new dress, which looks very nice—particularly the headlines; but, speaking for myself, I should like to see the articles broken up by more cross-headings, for example:

A Permanent Exhibition of Printing in the Bush Building, p. 301.
The Minder, the Machine and the Apprentice, pp. 314 and 317.
Home Counties Printers, p. 333.
Standardising Inks, p. 334.

Then I don't much like the cross-headings on page 318—Photo-Engraving and Its Relation to the Printer. They are not very distinctive. I prefer the caps. on page 313, but this is only my idea. You ask for my opinion, and I give it *quantum valeat*, as the lawyers say. To put the matter in a nutshell, I think you might bring out your good things in a more attractive way.

SIR WILLIAM WATERLOW.

Please allow me to congratulate you on the appearance and contents of the new CAXTON MAGAZINE. As a subscriber, and regular reader of many years' standing, may I say that I think, in its new form, it is not only a credit to the printing trade, but will prove of great service to all its subscribers.

MR. GEORGE EATON HART.

The new CAXTON MAGAZINE is certainly in all ways an advance on preceding issues.

The quality of its articles is improved, and these are of a more special character and of wider interest generally.

Its service to the trade as a recognised organ of information is good in itself, and very essential, but something more in the way of special articles of a high standard are requisite to satisfy the reader, and the step in this direction will be very acceptable.

From the craftsman point of view, too, the general make-up has been very greatly improved, the wide margin and attractive cover giving the journal a much more dignified appearance.

There is also the very welcome attractiveness in the layout and display of advertisements, which in itself will be helpful to the young typographer.

Criticism.—The printing of the text might be more firm and sharp. It is distinctly inferior to that of the printing of the blocks or advertisements.

A dull art paper would be preferable to the readers' eyes and to the general appearance of the magazine.

BRIG.-GENERAL W. WRIGHT BEMROSE (ex-President of the Master Printers' Federation).

I am pleased to notice the great improvement which you have made in your MAGAZINE.

The introduction of a wider range of subjects in the text appears to be very promising, and will add considerably to the interests of your readers.

The printing of the advertisements on a better coloured paper has greatly improved them, but I do take exception to their being interleaved amongst the literary matter. I do wish you could discontinue this.

The cover is also a great improvement, and adds considerably to the attractiveness of the MAGAZINE.

I wish you even greater success in the future.

MR. E. G. ARNOLD, of Leeds (ex-President of the Master Printers' Federation).

I should like to congratulate you on the great improvement in this month's edition of THE CAXTON, commencing with the effective and eye-appealing cover, and continuing with the improved paper and print in the MAGAZINE itself.

The change in the paper gives a much better effect as regards the blocks, and the advertisements, which have been mostly re-set, have an improved appearance.

The article, "Craftsman's Corner," in which you give specimens of display jobs and criticisms on the same, is full of interest, and should be very helpful to the younger members of the craft who desire to improve their technical skill.

I notice that you have instituted columns of Queries and Answers on Letterpress Machinery, in similar manner to those you issue in The Modern Lithographer.

Taking it all round, it is an admirable edition of a very valuable trade journal.

MR. E. W. HUMPHRIES (ex-President of the Master Printers' Federation).

I consider the June number of THE CAXTON MAGAZINE the most interesting from every point of view, and the best produced of any previous issue. Wishing you all success.

MR. A. E. GOODWIN (Secretary of the Federation of Master Printers).

I should like to join in the chorus of congratulations which I am sure will reach you on the improvement in THE CAXTON MAGAZINE, and to express my personal pleasure at the way in which your magazine is keeping abreast of the times.

The assistance which THE CAXTON has always given to every movement for the uplift of the craft is fully recognised by all who have had anything to do with the organisation of the trade in recent years.

There are few industries so well served with trade journals as the printing industry, and it is fitting that THE CAXTON should avail itself of all the facilities for improved production which are constantly being introduced.

There are many features in the current number which, I am sure, will be of special interest, especially to the younger craftsmen.

MR. T. E. NAYLOR, J.P., (Secretary of the London Society of Compositors).

THE CAXTON MAGAZINE for June is a great improvement on its predecessors, and the style more in keeping with the craft it represents. This is all for the good of the trade, which of all trades has the greatest reason to expect the very best from its technical journals.

MR. A. E. HOLMES (Secretary of the Printing and Kindred Trades Federation of the United Kingdom).

It is just like the proprietors of THE CAXTON MAGAZINE to be continually and continuously endeavouring to improve the appearance of their publication. I would not like to say that I at all times accept changes as improvements, but on this occasion I think it can truly be said that this is the case. The wrapper is in excellent taste, and the letterpress comes out clearer and, if I may put it in this way, more enticing than previous issues, probably owing to the fact that the quality of the paper is more suitable to letterpress production.

One has only to read THE CAXTON MAGAZINE to become possessed of practically all the information that is necessary to be acquired in relation to the printing and allied trades, whether such information applies to new methods or to obtaining comprehensive knowledge of matters of historical interest.

I appreciate very much your determination to maintain the impartial representation which the paper has acquired in its references to matters appertaining to the different incidents which are bound to arise as between the workers and the employers. In this respect, however, I am glad to be able to add that the differences which are experienced very seldom cut deeply into the excellent understanding which has been so well maintained between the parties concerned, and with this in mind I think it can be said that you are meeting the desires of both the employers and ourselves in the maintenance of the impartial attitude which has become the recognised policy of the journal.

MR. O. J. SIMON (editor of Fleuron).

An alive journal.

MR. CHARLES H. RUDD (Bank of England Printing Office).

With regard to the form the new CAXTON has taken on, it is certainly striking, but having been accustomed for so many years to the familiar scroll on the grey cover, it will take some little time to get used to in its new garb. So far as the inside is concerned, it is "progress" all the time.

MR. W. WHYTE (Secretary of the London Master Printers' Association).

I have noted with much interest the steady progress and continuous improvement of THE CAXTON MAGAZINE, which may indeed be said to have been "born again."

I am glad to note that, whilst developing the practical side, you have not lost sight of the idealism which must be inseparable from the art which initiated and preserves modern civilisation.

It occurs to me that possibly contributions by leading trade unionists on matters of general trade interest, such as the work of the Joint Industrial Council, would interest both employers and employed, and might foster the "betterment" spirit which the CAXTON and its owner did so much to create in a trade which certainly had need of it.

In the meantime, the article last month on the relations between the small printer and the Employers' Federation makes it clear that your journal has an open platform so far as the trade is concerned, and this is all to the good.

MR. DAVID GREENHILL (General Manager of the Sun Engraving Co.).

The new CAXTON seems to me to be very greatly improved, but from our point of view it has a lamentable lack of illustrations. News-letterpress, however good, needs to be plentifully illustrated to make it really interesting, and I think this applies to trade news as well as ordinary news.

MR. WM. GAMBLE (of Messrs. A. W. Penrose & Co., Ltd.).

I may say that I have noted with interest and pleasure the increasing improvement in the make-up, style, and the contents of your publication of late, and I congratulate you on this change, which should lead to greater success and make your journal still more useful to the trade. I always look through each month's number with the full expectation of finding something of special interest.

MR. JOSH BAILEY (of Messrs. Manifoldia, Ltd.).

It is with very great pleasure I accede to your request to comment on the improved appearance and general "get-up" of THE CAXTON MAGAZINE.

It has long been my regret that the American trade journals have hitherto been produced on a scale far better than has obtained in this country, and I sincerely trust that the result of your enterprise will be a much-increased circulation and consequent added usefulness to the trade.

While realising that you are quite capable of winning through by your own individual effort, there is no good reason, I think, why we should not learn from any other country which has something to teach worth knowing. Again wishing you every possible success.

MR. ROBT. G. BLAKE (Messrs. Stephenson & Blake).

The copies of THE CAXTON MAGAZINE which you send are exceedingly well got up, and we must congratulate you on their production. I have distributed them to-day to our representatives.

MR. WILLIAM SESSIONS (York).

I think the June CAXTON MAGAZINE is a distinct improvement. The cover is certainly brighter and more attractive, and the contents certainly live up to the idea of your journal as covering the business side in printing.

The only suggestion I would make is that you might find it worth while to start a section on "How to Get More Business." The American Printing Art does deal with this side of the trade, and, although it is always worth reading by British readers, there is the undoubted fact that American and English conditions differ somewhat; so that I should have thought that this aspect of the matter was well worth your consideration.

If we could increase the volume of printing, it would be a great advantage, and I believe it is a fact, although I have never seen any actual statistics, that the business houses in America use more printing than in England, so that there should be an opening for this aspect of the question.

MR. W. H. THOMAS, J.P. (of Messrs. Jordison & Co.).

In my opinion, the new CAXTON is an excellent production, and the editor is to be congratulated upon the success of his effort to produce a magazine creditable in every way to the printing craft. I wish it every success.

MR. EDWARD HILL (Managing Director of Messrs. Hill, Siffken & Co., Ltd.).

We scarcely knew our old friend, THE CAXTON, when we first opened it, but our only comment is one of admiration; it is certainly a credit to the craft.

MR. J. A. SIMPSON (editor of Paper and Progress).

Your cover is strikingly neat and effective; your contents entertaining and useful. We are not clever enough to suggest any improvement of "yours," but hope by example to improve "ours."

MR. J. SANDHAM WARING (Sowerby Bridge).

The present number pleased me much. The new headings to regular features and the cover, with the names of the great pioneers of the craft, are a happy thought, and give just the right atmosphere for the reading matter.

MR. A. J. EAKINS (of Messrs George McKern & Sons, Ltd.).

Man, woman and child feel a pride in new clothes, and the recent issue of THE CAXTON MAGAZINE in its "new suit" must make all its readers say: "What a splendid fit!" That the suit may always preserve its fresh and attractive appearance is the unanimous wish of all friends.

MESSRS. CARR & JACKSON, LTD.

We most heartily congratulate you on the greatly improved appearance of THE CAXTON MAGAZINE in its new dress and in the way the contents are set out, both ads and matter. It certainly looks like a *printers' magazine* now.

MR. A. WILLIAMSON, F.C.W.A. (Organiser of Federation Costing Committee).

THE CAXTON has passed another milestone on its journey of enterprise and progress. Unlike many things in this life, it has, in its advancing years, rejuvenated and devitalised itself.

I like its new coat, and can commend its well-written pages and excellent display. I don't object to the candour with which it speaks, for frankness without bitterness is not a virtue too common at any time.

There is plenty of scope for a good trade journal, and the pages of THE CAXTON are full of excellent "stuff" for all sections of the printing craft.

Now for a criticism:—

If you must condense your leading articles, Mr. Editor, please set them in larger type; do not "double lead" them, too much white is trying to the eyesight.

Wishing you continued and increasing success.

MR. R. E. FROST (of Messrs. J. Miles & Co., Ltd.).

A capital production, both in appearance and in literary merit. You deserve every success.

MR. STANLEY D. DICKSON (of Messrs. Herbert Morris, Ltd.).

We have nothing but praise for the get-up of such an excellent journal, and congratulate you on such an excellent publication.

MESSRS. B. WINSTONE & SONS, LTD.

We consider the new form of your journal a great improvement on the previous style, and we offer you our congratulations.

MR. J. R. BURT (Messrs. Morton, Burt & Sons, Ltd.).

An invitation given to comment on something attempted for the good of the craft, I feel, should be responded to in the spirit in which it is given.

Frankly, I like the "new" CAXTON because it is "improved." Some of the last issues have been disappointing because they have fallen short in get-up and in the quality of print and paper.

Indifferent work in a newspaper may be excusable, but in a journal—a printer's journal especially—it should not be so easily passed over. A printer reads his journal for information and education, and if he is a practical one he wants something legible, sympathetic, and soothing to the eye—anything proofy is distasteful.

Attaining to this, the June number is a vast improvement. The advertisement display is bold and distinctive in that each advertisement is distinguishable at a glance from the others. The articles are informative and suggestive, and the "Craftsman's Corner," "Specimens," and "The Question Box" should be welcome.

I recognise a journal at the price of THE CAXTON cannot be an Art production, but in the present issue there is the promise of still better to come.

Masonic

MR. JOHN WILDEN HART, a director of Coates Bros. & Co., Ltd., ink manufacturers, has been appointed and invested Assistant Grand Standard Bearer (acting) in the Masonic craft, and Second Assistant Grand Director of Ceremonies in the Royal Arch.

Should a Small Printer Join a Master Printers' Association?

OUR article under this heading last month not only called forth the spirited reply of Mr. Whitehead at the Annual Meeting of the Congress, but also a large number of appreciations of what federation amongst printers can do for the smaller man. This is all to the good, and, we have no doubt, is perfectly true. We need hardly say we are in favour of federation wherever it is mutual and likely to be advantageous, but the columns of this journal are open to men of all shades of opinion, and we think it only right that the sceptical and unbelieving shall have opportunity to state their views as freely as the converted. The writer of our article is well able to look after himself. He is a keen business man, and we have asked him to reply to this avalanche of criticisms in our next issue. This he has promised to do. Meanwhile we print with pleasure these many testimonies to the good work done by local associations, and this testimony to the great benefit derived by the affiliation of the small printer with them.

By D. R. K.

The contribution under this head in your June number may conceivably represent the attitude of a number of unattached small printers. Few organisations are perfect—few individuals are perfect. We shall always, probably, have to paddle along without having every printer in his organisation, or every printer that is in quite satisfied. However, the contribution is helpful. It should show the organisers in the London area the snags to avoid and the points to centre upon. Those of us who have tried to do organising work know how necessary it is to select our words and to state our case clearly and succinctly.

Your contributor is not careful in this respect. One could almost say he has not put up an argument at all. What he has done is to write you several very weak excuses for not being a member. We must distinguish between an argument and an excuse. A man who argues can be convinced, but it is a more difficult proposition to handle excuses.

I have not a deal of patience with a man who says his friends "worry" him to become a member, and the reasons they appear to give seem to me equally extravagant, although well meant. Your contributor does not mean, surely, that he is invited to join his local master printers' association in order that he may occasionally have a free tea; nor can he really mean that he was invited to join because the subscription was small. Both may be facts, but they are not reasons for joining an association. They may have lectures—interesting lectures—but these, after all, are the trimmings of the local association, not the reason for its existence.

I need not traverse such irrelevant matters as the difference in the point of view of the large and the small printer, because it is a difference in outlook involving a different type of mind, and generally a more aggressive nature. A small printer is not a "baby" printer who will with years grow up. In most cases he is a mature personality with a function and a place in our industrial economy. He is generally cautious rather than speculative,

and is governed more by his limitations than his possibilities. But he is a right good fellow, for all that—and I know him well.

An active association should deal with every matter affecting the trade in its locality and give some attention to matters that affect the industry as a whole including such a topic as a subsidised-out-of-the-taxes State Printing Works, and even the printing of the Telephone Directory when that directory is transferred from a private firm to the State Printing Works, and especially when it is so delayed in production as to be out-of-date when issued, and thereby cause much inconvenience to telephone users. Telephone numbers that had been altered ten to twelve weeks prior to publication were not included. A local association has every right to discuss such a matter and to continually focus attention upon the fact that the State Printing Works gives no "service" such as the individual printer does, and the public is thereby frequently put to much inconvenience. Even Government Departments have to queue up and take their turn. They get the work when it's ready, not when it is wanted.

However, to come to the one clear question in the whole article, which, briefly stated, is: What would he get out of it if he joined up and paid a subscription of five guineas? Would he get five guineas' worth—four guineas' worth—three guineas' worth—two guineas' worth—one guinea's worth? I wonder.

Your contributor doesn't like refreshments provided gratis; he doesn't like lectures on trade topics of interest; the protection of the imprint leaves him cold; he doesn't want to tender for the telephone directory; he doesn't want to know anything about mechanical composition; he doesn't want to know accurately the cost of running his factory; he doesn't want to know how, with certitude, to recover the money he pays out in wages, rent, rates and for materials; he doesn't want to hear his fellow printer's point of view; he doesn't want to sit in the seats of the mighty.

What does he want? In just over a column we find just one inkling of what this big-souled man craves for. "If I could be sure," he says, "that by joining up with my local association my bigger brethren in the trade would leave my bigger jobs alone, I should be happy." Would he?

An association built up on these lines would be, I should say, contrary to the public interest. Just fancy a local association for the "sole" purpose of protecting and guaranteeing a few jobs of one member. The suggestion is outrageous and harmful to organisation. It would lead to many kinds of abuses. What our associations aim at is to protect the "industry" locally, by consulting with each other in meeting assembled on trade difficulties as they arise, and by inquiring into cases of unfair and unreasonable competition should they occur. The associations exist to ensure a fair deal to the customer, a fair deal to themselves, and a fair deal to the employe. To many of us it seems altogether wrong to suggest that any customer should be tied up to one printer. I wonder how your contributor would like to be tied up to one paper merchant!

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If your contributor would ask himself, not what he could get out of it, but whether the organisation of the industry was worth while, then probably he would give an altogether different answer. That is why he is asked to join his local association: to organise the industry, to try to make it prosperous and sound and contented and worth while being in.

The payment of subscriptions is almost as unpalatable as paying rates and taxes; and yet wouldn't every citizen gladly pay double rates to get back the municipal organisation, the bye-laws governing traffic, housing, policing, nuisances, etc., if one could imagine that from some untoward cause the present organisation lapsed and everyone was allowed to act on his own? The organisation of society is a good and necessary thing, and the organisation of an industry is equally good and equally necessary. It isn't free teas, good comradeship, or wages negotiations, or trade lectures solely that associations exist for. These are only the incidentals. It is to organise the industry and make it worthy of those who live by it and of the progressive age we live in.

Subscriptions are essential to organisation, and they ought to be equal to its needs. Wasn't it Thomas Paine who said, "It is always necessary that the means that are to accomplish any end be equal to the accomplishment of that end, or the end cannot be accomplished." I feel sure your contributor is worthy of the industry he is in, and will not remain unwilling to associate himself with those who unselfishly give of their time and energy to improve it. No association exists to do any man an injury. It exists to improve the industry and help all those engaged in it. That is what the subscription is for.

By a PROVINCIAL PRINTER.

In reply to the above enquiry on page 306 of THE CAXTON MAGAZINE for June, 1923, in which our friend says that he is not biased, and is quite willing to join, but he wants convincing that it would be to his benefit (which is a very fair attitude), I would say that the Chairman and Secretary of his local Association should be able to convince him that he would benefit. He is evidently a little shy and of a retiring disposition, and does not wish to be an office bearer, but such men are often very good in committee, and, once interested, he would soon find out that there are benefits to be obtained by associating with other members of the trade. Surely all the meetings are not called for such big matters as "printers' metals," "photo typesetting," and the like, or it is a very unusual procedure. Moreover, when he joins he will be entitled to bring forward the points that he himself would like discussed.

In these days it is almost a necessity, and it certainly will be in the future, that every master printer be a member of an Association, and air his opinions as to what is or is not desirable, and give his vote for or against any measure that is brought forward. The workmen are very strongly banded together. They manage these things very much better than the employers.

A printer paying £2,500 a year in wages can hardly withhold, say, £5 5s. per year for all the benefits to be obtained when belonging to an Association. The parent body issues excellent literature showing the result of their endeavours to settle labour disputes, get reduced postage charges, railway rates, etc., watching our interests in Parliament as to new rules and regulations to be observed, and very many matters which, if we

kept aloof, we should know little about, and may get into trouble through neglecting. His work-people pay very much more proportionately, and apparently they do not begrudge it. The writer of the article named evidently is in touch with such matters, as he says that he has carefully studied the reports of the local area monthly meetings. It is rather undignified to be content to reap the advantages that are gained for him by the leading printers who so willingly subscribe, and give their time and care to all the problems that come along for consideration.

Our friend mentions Costing, but he says he is content to cost in his own way, by which he gets the majority of the jobs he quotes for. That being so, it is quite likely that he shows but a poor return at the end of the year for all his labours. We who work on the Costing System, and ascertain our actual costs, have to give many quotations for work we do not get, and are better off for letting it pass. Surely Costing is one of the interesting subjects treated on at the monthly meetings, and may be sufficient in itself to make the gentleman in question join the Association, and to amply repay to him the cost of his subscription. As he has reached the £2,500 a year payment in wages, he is getting on, and may be he will at no distant date be thinking about mechanical composition and growing into one of the bigger printers whom he says can afford to pay higher wages in proportion to the smaller man.

As to the protection of imprint, he will be very much more likely to bring that about in his circle if he becomes a member of the Association, because he can air his views, and can promise on his part that he will fall in with the arrangement. Maybe it is because he is not a member that it cannot be done in his area.

The writer of this (who by the by sees no reason why he should give his name, as there is no name given of the first party, but who is also a comparatively small printer, though in rather a bigger way) thinks that even the smallest printer, so small that he pays no wages at all, would benefit by joining an Association, which he could do for the modest sum of £1 is. per year, because he is then entitled to the information as to what his other friends find to be their actual hourly costs for type-setting, machining, etc., and can regulate his quotations accordingly.

In conclusion, if all Associations would make it their care that no information whatever was imparted to members who did not interest themselves by attendance at meetings there would soon be additions to our ranks.

By a PRINTER WHO KNOWS THE ADVANTAGES OF BELONGING TO THE ASSOCIATION.

I have read with surprise and sorrow an article under the above heading in the June issue of THE CAXTON MAGAZINE. I am surprised that any master printer should still be so ignorant of the activities and the good work of the Master Printers' Association, which has done so much in the past to benefit small and large printers, and which in the future can do still more good.

I am sorry that a small master printer should, in an article in the technical press, give such a false impression of the work that has been done, and only refer to a few of the activities of the Association, and say that they are of no use to the small printer. It is evident that his conclusions are based on ignorance of what is being done and his general attitude is to leave other printers to do

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the work that is necessary, and not to pay his share of the expenses or do anything to help.

He says he is not interested in State printing. A great number of small printers are interested in printing for local authorities and other small public bodies, and since the outbreak of war the increased prices that have been paid by these public bodies have been largely obtained owing to the activities of the Association proving to H.M. Stationery Office and other authorities what really has been the increased cost, and if there had been no Master Printers' Association these advantages would not have been obtained.

The writer of the article apparently thinks that the Association is run in the interests of the large printers. This is absolutely incorrect, as the selection of members of the Councils of the Associations, Alliances, and finally, of the Federation, is on a democratic basis, and as the small printers far outnumber the big printers, the selection of their representatives, and consequently the policy decided on, is in the hands of the small printers.

The Master Printers' Costing System receives his condemnation. He states that he is content to "estimate and cost in my own way, by which I get the majority of jobs I quote for." The Costing System only tells the master printer what his real cost of production is, and does not increase the cost in the factory in any way. If the printer's costs under his "own estimate" appear to him to be less than they would be under the master printers' system, his costing system must of necessity be inaccurate. It would be well if the writer of the article, before thus criticising a system which he evidently does not understand, would realise what the system does and is intended to do.

Nothing is said of the many other activities of the Association such as the campaign which has successfully helped to reduce the postal rates, to the great advantage of big and small printers; the negotiations with the paper trade to prevent them supplying our customers with paper, etc.; the efforts to improve the technical education in the industry; the Benevolent Fund for master printers who may, unfortunately, fall on evil days; the efforts by various means to show printers the folly of reckless price-cutting; the activities of the Federation in trying to prevent printing being placed on the Continent at unreasonably low prices.

There are well over 1,000 printers in London who are members of the Association, pay their subscriptions and take an active part in the work of the Association. These men would not give of their time and money unless they were sure they were doing good work for themselves and for the industry. If this small printer who wrote the article were to attend some of the meetings of the Council and committees he would realise the valuable work that is being done by large and small printers in the Association. A man who stands outside an organisation such as ours, and scoffs at its efforts, and yet takes advantage of all the successful work of all those who are inside the Association, is not "playing the game" and taking his fair share of the responsibility of carrying on our important industry.

CANUCK.

It appears to me that the gentleman writing under above head in CAXTON MAGAZINE issue of June, 1923, certainly should. He is evidently giving—willingly or not, as may be—a good deal of thought to trade conditions and difficulties. He appears to hold rather decided opinions, and it would be greatly to his advantage to have his

opinions put to open discussion among his peers. And, mark you, the Master Printers' Association is democratic enough to legitimately claim that its members are essentially peers, however large or small they may be in a business way. No man who sits off in a corner and never submits his ideas to open, friendly criticism should really attach too much weight to those opinions. If they are really useful they will be of immense value to the Federation, and if they are visionary he should be fair-minded enough to see that they are, under the light afforded by the discussion at the meetings. Possibly the gentleman in question is making rather a bogey of the "large" printer; we are many of us inclined to do that until we meet them and find them very human and ordinary like ourselves.

Further, there is no blinking the fact the Federation is bound to have an increasing effect on the trade in general. Now is the time for all of us to make ourselves heard, so that we have an influence in the shaping of the policies of that body. Personally, I far from agree with all the Federation doings, but, believing that such doings are the results of essentially fair, full and free debate by the members in general, I know that it follows a better all-round policy than I alone could ever hope to evolve.

I trust that the writer of the article will give his local Association the benefit (small) of his subscription and (large by comparison) of his ideas and advice. If he will do so for a year or two he will, I am certain, feel well repaid.

By D. A. W.

A contributor in your June issue wrote under the above heading, and I, also a small printer, was permitted to reply to him at the recent annual meeting of the Master Printers' Federation, although when permission was granted it was not known what the nature of my remarks would be. This in itself somewhat disposes of the contention that the Master Printers' Federation exists only for the "big" men.

That "Unity makes for strength" may be debatable, but if there was no association in being to deal with matters affecting master printers, then in these days of strong workers' unions, municipal and Government trading, direct trading of wholesale houses, and so on, the plight of the master printer would be a sorry one, and before long, it is certain, an association would have to be formed to protect their interests. It is also well to recognise that in all questions affecting master printers from without, an association can get a hearing when in most cases the individual would fail to do so.

That large printers can afford to pay larger wages than small printers is not to the point. The point is that without an association the large printer would probably have to pay still larger wages, and the wage bill of the small printer would increase in sympathy. So that the large printer, in the matter of wages, by his membership of the Federation, is helping the small printer, and not embarrassing him.

The accusation that the "big" men are only in the Federation for their own ends, I dealt with in my remarks at the annual meeting, the gist of which I understand you are reporting. I will therefore not repeat, but would like to add one further illustration of their attitude towards the small man. When I was proposed for membership of the London Costing Committee I demurred on the grounds that I was only a small printer.

The reply was: "This was the very reason why I should be on the committee," and I may say that the views of the small printer are welcomed, and receive every possible consideration from other members of the committee.

Dealing with the Master Printers' Costing System, I started this in my own office some years ago, and it has been of the utmost value and help to me. I estimate by it, and do not "invariably lose the job." Considering that customers very often obtain half a dozen estimates before placing an order, I think I get my fair share of the cream, and at prices which I *know* return me a reasonable profit.

There is a good deal of misconception and distrust of the Costing System. May I say that it is not a system to boom selling prices, or even to fix them. It is solely a system to enable a printer to find his own true costs. It does not discover any item of cost which is not there; it only treats methodically *all* expenses incurred in the production of work, and embraces these in the hour cost. It is likewise easy to work. I know two or three small printers who have installed the system themselves with the aid of the book on the subject published by the Master Printers' Federation, so that it is not even necessary to pay the moderate fees of the costing experts for its introduction. Although to have expert help is a very cheap and good investment. Under the Costing System no printer is under any obligation to disclose the rates he arrives at. This is a matter for his own information and guidance only.

What does the Federation do for the small printer? In the first place it exists to advise and help any one of its members—large or small—on any conceivable subject arising out of his trade. Surely it is a matter of no small moment to be able to get advice or help by the simple process of writing, calling at, or telephoning 24, Holborn; and it is a daily occurrence for members to avail themselves of this benefit.

Then on such matters as the agitation for reduction of postal rates, the Master Printers' Federation took an active and important part. The small printer, equally with the large, is detrimentally affected by high postal rates, and must look to the only organised body of printers to represent his interests in obtaining still further reductions.

There is apparently an impression abroad that much of the time of our Associations is taken up with social events. This is far from being the case, but at the same time the social side may have its value. I also am not particularly a social man, but if "A Small Printer" and myself were to have a cup of tea together I do not think we should sit and look at each other. Printing being to us a common interest, we would undoubtedly talk "shop," and in the interchange of ideas and experiences we should benefit, and it might be of help to each other. This is the very essence of our Associations. Perhaps "A Small Printer" will accept the above as a suggestion that we do meet and have a chat together. If agreeable to him, nothing would give me greater pleasure.

We are further told that, although the Federation does little or nothing for the small printer, yet these are numerically thirty times as strong as the "big men." This is an additional reason why the small printers should all be members of the Federation, which is a purely democratic body, subscribing to "majority" rule. All voting is by show of hands, and not by show of purses. The only distinction is that the large firms have the privilege of contributing more to the funds.

Finally, I do not like the question: "What should I get out of my membership if I join?" This, I submit, is the wrong line of approach. If every printer in the country would join the Federation, asking himself: "What can I put into it?" then we should have a trade organisation second to none in the world, and the benefits would follow of themselves as surely as day follows night.

By J. D. W.

In reply to the question which "A Small Printer" asked in your last issue: "Should a small printer join a Master Printers' Association?" I would answer emphatically "Yes," if he be of normal mind and the Association is affiliated to the Federation. He would lose nothing (unless it be conceit) and might gain much.

One of the first things "A Small Printer" would learn is that the Federation is not carried on for the benefit of one section of the craft, but for the whole.

"A Small Printer" is, I think, correct in his surmise that about only three per cent. of the members of the Federation are what we should call "big men." Therefore if he were acquainted with its constitution he would know that if "everything is done for the big printer, and little or nothing for the small men," it would be by the help and approval of the representatives of the small men. Such a suggestion is absurd. Every member, whether he be big or little, has one vote, and all votes are of equal value.

"A Small Printer" is also very ignorant of the character of the "big" men in the Federation. They give freely of their time and money, without which the work could not be carried on, and the benefits they obtain are no greater than those received by the smallest member. But they have the satisfaction of knowing that they are doing something for the welfare of the industry. "A Small Printer" would doubtless think this very inadequate recompense for his subscription, which he computes at five guineas, whereas some of the big men contribute £500.

With regard to the district meetings, we all meet for friendly converse, and in the hope that we may contribute something from our experience which may prove of value to the whole membership, and not with the idea of gaining some personal advantage over a brother member.

"A Small Printer's" comments on the Federation Costing System and its effect on estimating are absolute nonsense. Estimating and costing are not one and the same, although they are allied. The Federation Costing System enables a man to ascertain the actual cost of a job more precisely than any other system with which I am acquainted, but it only registers the cost, and does not of itself increase or decrease it, although to the intelligent it often points the way to reduction. If a job costs £5, that is its cost price, whether the master printer knows it or not. Knowing the cost does not increase the cost. Knowing one's costs is like knowing one's self—not always a pleasant revelation.

"A Small Printer" has shown his ignorance of the Federation and its work. He shuns his fellow craftsmen, and can find no pleasure in a convivial cup of tea. He would not meet them unless he felt sure of making something out of them. "What shall I gain" is his pronounced test of all things, yet the "majority" of the orders on which he is employed are those which others will not accept at the price. Who is responsible for his

mentality? The symptoms are serious, and he may be more deserving of our pity than our censure.

BY LITTLE PRINTER.

As a small printer and one who had obtained many advantages from membership of the Federation of Master Printers, I was greatly interested in reading the contribution in your June issue entitled "Should a Small Printer Join a Master Printers' Association?" Indeed, I was so interested that I read the article through several times to try to understand the psychology of the writer. I confess to have been unsuccessful, except that I conclude he is one of the men who have failed to realise that we are living in a communal age when no one connected with any craft, either as employer or employe, can truthfully say that his actions are entirely without effect on the craft as a whole. The truth is that we are all interdependent, and probably much more so than most of us imagine.

So far as the social side is concerned, each printer must be his own mentor. Such events are merely "trimmings" to the business side of our Federation's work, but by meeting our fellow craftsmen away from the atmosphere of paper and ink we are often enabled to find that they take a more broad-minded view of the industry as a whole than we had hitherto credited them with.

The writer asks: "What should I get out of my membership if I joined?" The query is perhaps a natural one, but a far more relevant question would be: "What *more* should I obtain by membership?" The writer of the article, in common with every printer in the country, is obtaining many benefits derived solely from the combined action of printers already enrolled in the Federation, many of whom have willingly given of their time and ability during past years to evolve schemes for the betterment of the craft. Let it be remembered that the majority of these are "Small" men, and not only the "Big" men, whom the writer seems to think work merely for the wellbeing of the larger firms.

Of course, we small printers cannot compete for big contracts such as telephone directories. Neither are we able to prevent work going out of the country, but in this connection the contributor appears to lose sight of an important point. When the big man loses a big job he has to look out for something else, even though it be of a smaller character, to keep his staff and plant employed, and he is then more likely to cut in for the middle-sized job, which, at a pinch we smaller men are able to handle. It is, therefore, an undoubted fact that the efforts of the Federation to retain for the

private printer orders for telephone directories and other similar work, and to prevent business leaving this country affect the smaller printer almost, if not quite, as much as the man with the larger office.

The effect of the National Wages Agreement on small printers is admittedly a controversial subject. What is sometimes forgotten, however, is that the Federation has arranged with the various trades unions the standard *minimum* wages only. Surely no man in his senses would desire to revert to the unhappy days when capable men in our trade were, through lack of organisation of employers and workers, forced to accept the shockingly inadequate wages paid in far too many provincial towns.

As to the Costing System, I can only suggest that it has proved to me of the greatest assistance and the greatest boon I have found since I commenced business thirty years ago. Prior to installing it in my office I was always under the impression, when I failed to secure a job, that my methods were at fault. Now I know that though the Costing System can neither secure nor lose work for me, it does enable me to know exactly what is the real cost, and not what I think it should be. Therefore, if after the quotation had been given, the order fails to come along (and the failure does not happen very often), one has the courage of his convictions that a fair price was quoted, and that the other man is not making a fortune out of it. I do not live on my losses; thanks to the Costing System, I am able to cut them to a minimum.

Your contributor mentions that his wages bill is £2,500 per annum. Let me add that mine is much smaller, and yet, as I have stated, the Costing System is of immense value to me.

His final paragraph commences: "Apparently everything is done for the big printer, and little or nothing for the small man." Yet the small printers must be numerically thirty times as strong as the "big" men. I am proud to say I can refute the former statement without fear of contradiction. For some considerable time I have had the pleasure of sitting on many committees of the Federation, and have thus had an opportunity of studying the working of the Federation leaders and officials. As a result, I can offer unstinted praise for the unselfish interest and care always shown to safeguard the position of the little men, and to secure for them every possible benefit. Also I am pleased to say that, though I have carefully watched the "big" printers' representatives on the Federation, I have never found any proposal brought forward by the larger firms pushed, when it has been pointed out such action might act unfairly on their smaller confreres.

..... BUY YOUR Lithographic Varnishes

.....Direct from the Manufacturers.....

91/2, SHOE LANE,
LONDON - E.C.4
HOLBORN 1930.

3 EAST REGISTER
ST. - EDINBURGH
CENTRAL 1126.

DANE & Co.

Established 1853.

Only Pure Calcutta Linseed Oil (well matured) is used in the manufacture of Dane & Co's Lithographic Varnishes.

The New President and Vice-President of the Federation of Master Printers

THE new President, Lieut.-Col. H. Rivers Fletcher, is the eldest son of Mr. B. E. Fletcher, Deputy-Lieutenant for Norfolk. On leaving Rugby he joined his father's business in Norwich. In 1898 he became one of the managing directors, and in 1912 took over the chairmanship of the company. Col. Fletcher has for many years taken a keen interest in alliance and federation work. He brings to the chair a rare combination of gifts. His interests are wide and his mind elastic. He is farmer and fruit grower,

during the war, for which he was made a member of the Order of the British Empire.

Mr. William Bramley Wykes, the new Vice-President, is a forceful personality. He has a business in Leicester, has been very active in municipal work, and is Vice-Chairman of the Electricity Committee of the City Council. He is Past President of the Leicester Master Printers'



LIEUT.-COL. H. RIVERS FLETCHER (President).

a good sportsman, and a great social being. He is able to look at the problem of the printing trade from more than one angle and deal with them all in a fine spirit of goodwill. Col. Fletcher is chairman and managing director of Messrs. Daniells Bros., Ltd., seedsmen and nurserymen, Norwich. He rendered valuable national service



MR. WILLIAM BRAMLEY WYKES (Vice-President).

Association and President of the Midland Alliance. He is of course not a stranger to the Federation. He has been on the Council for some time, has been a diligent committee man, and served as Assistant Treasurer. He is the best type of business man, and as a public speaker will be a welcome addition to the official platform.

North Wales

THE North Wales Alliance held its annual meeting at Chester, when Mr. Powlson, of Colwyn Bay, was elected President for the ensuing year, and Mr. Harrison, the retiring President, was appointed Vice-President. Speeches were made by Mr. Betheli, of Manchester, and Mr. A. E. Goodwin, of 24, Holborn.

Holiday Pay

THE Lancashire and Cheshire Master Printers' Alliance have told the Typographical Association Council that in view of the month's strike last August they propose to deduct one day's (eight hours) pay from the holiday allowance. The Executive Council of the Union have protested against this, and are discussing the matter.

The Modern Lithographer Printed by Photo-Litho. Offset Process

THE current number of The Modern Lithographer and Offset Printer, published at the office of this journal, is for the first time printed by photo-litho offset process. This is the first occasion on which a printing journal has been produced in this way, and the result is a complete success.

The cover contains an emblematic design in colour representing the combination of photography with the craft of the lithographer, with shields bearing the names of Senefelder, the inventor of lithography, Poitevin, who introduced the first process of photo-lithography, and Rubel, who made the first litho-offset machine.

Doubts are no longer possible as to the capacity of the offset process to print type matter in a

satisfactory way, and the appearance of both the letterpress and the advertisements will convince the most sceptical that offset printing can meet all possible demands that are made on it. The illustrations of machinery in the advertisement pages are reproduced direct by high-light photolithography, and the whole number is printed on an antique-toned linen-surface paper. The ink is full in tone, and has none of the "washy" appearance usually associated by letterpress printers with offset.

We feel that our readers will be interested in this announcement, and make no apology for including it in our news columns. Our printers, Messrs. Percival Jones, Ltd., are to be congratulated on the excellent result that they have achieved.

Degree for Printers

Particulars of Leeds University Scheme

ALTHOUGH details are not yet settled, nor the title of the degree decided, the following may be taken as an outline of the course which it is decided to offer to printers in the Leeds University:—

(a) The student should have had a good general education before entering the University, and should have matriculated or got exemption from matriculation.

(b) His course in the University should give him a grasp of the fundamental principles of modern industrial and financial organisation.

The course at the University, leading to the degree of B.Com., will extend over a period of three years, but it will be generally found very desirable that this course should be supplemented by a fourth year of intensive technological training at the Printing School under the care of the School Authorities and in preparation for the Diploma in Printing.

(c) Further, in order that during his economic training the student should remain closely in touch with the technological studies of his future calling, it is proposed that one subject in the course for the degree should be technological. This will include the elements of engineering and of printing. The University would have to accept responsibility for the subject matter of the degree courses and for the conduct of the examinations.

THE SCHEME.

1. The scheme is designed to meet the needs of prospective master printers. These require to become familiar (1) with the technology of the printing industries, and (2) with the principles of economics as applied to modern business.

2. The course will extend over three years, and will be devoted to the University course leading to the degree of B.Com. with certain technological studies as part of the course. If a fourth year is taken, as seems very desirable, the student would spend his whole time at the Printing School in preparation for a diploma, but would be entitled to remain a member of the University Union.

3. It is intended that the degree course should be similar in general outline to that now offered to those preparing for a business career in the engineering industry.

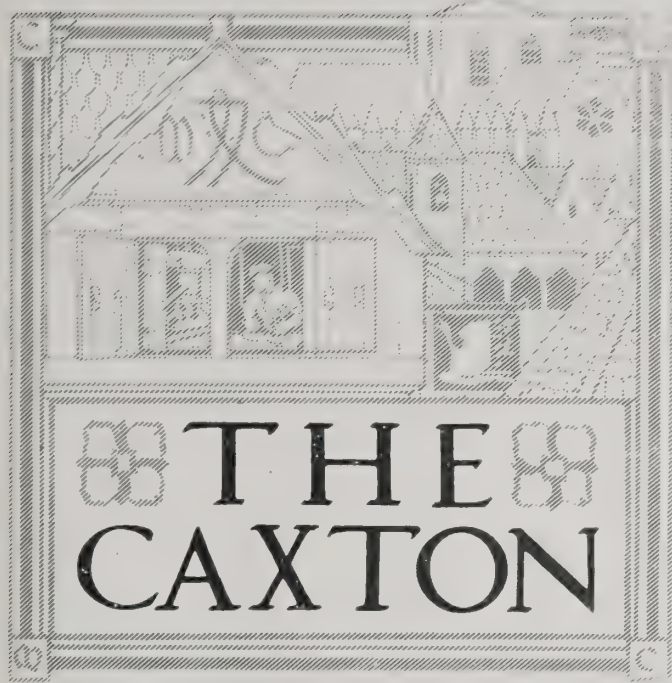
4. *Outline of the Course.*

First Year.—The intermediate or first year course will consist of Mathematics (3 hours per week), Economics (3 hours), Commercial Law (1 hour), and Physics (3 hours, together with practical work). The student will also be required to attend the Printing School one afternoon (3 hours) per week.

Second Year.—The course will consist of Statistics (2 hours), Economics (including commercial and financial organisation, 3 hours), Commercial Law (1 hour), and Mechanical Engineering. The student will also attend the Printing School—one afternoon per week. The course in Mechanical Engineering, together with attendance at the Printing School, will occupy approximately one-half of the time spent in training.

Third Year.—The course will consist of Economics (including the economics of the printing and allied industries—4 hours), Accountancy (2 hours), and Printing. Printing will involve attendance at the Printing School for about one-half the time of the student.

THE Royal Society of Arts has decided to inaugurate a scheme which should be of the greatest service to printers. The Society feels that there is a great opportunity for the encouragement of ability in industrial design. A special section of a nannual competition is devoted to book production. The Society's diploma will be conferred upon any candidate of outstanding ability, which should become recognised as a hallmark of excellence. Mr. George W. Jones, Mr. Charles T. Jacobi, Mr. Stanley Morrison, Mr. J. R. Riddell, and Mr. Oliver Simon are the representatives of the printing trade on the Committee.



London, July 2, 1923

THE Annual Meetings of the Master Printers' Federation will undoubtedly rank amongst the best ever held. There was a much greater inclination to discuss things from the floor, and the reception given to those who introduced new ideas was encouraging in the extreme. We take credit to THE CAXTON for the initiating of two of the best discussions at the Congress. One was on the article which appeared last month on "Should a Small Printer Join a Master Printers' Association?" This called forth very vehement protests from many, and our pages this month reflect some measure of the appreciation which the smaller printers have for the work of associations. But we think most, if not all, of the valiant champions of federation miss the opportunity which the existence of this dissatisfied and unbelieving printer offers them. For he is not alone. There must be hundreds like him throughout the country. We hold no brief for him, though we shall be always glad to open the columns of THE CAXTON to both sides of any question. It seems to us, however, that a man who can write this article, however poor his arguments may be, offers splendid opportunity for conversion, and men like him scattered throughout the country are not likely to be scolded into affiliation with associations, though they might easily be wooed into them. Certain it is that the more constructive the Federation becomes in its programme, the more convincing will be its propagandist appeal. It may seem lamentable that hundreds of master printers do remain outside the Federation. The obvious thing is to convince them that this is their loss, and to

present to them the many advantages which affiliation offers.

Another interesting discussion arose out of the paper read by Mr. S. le Pine Strange, which led up to his advocacy of co-operative advertising by the printing industry. This speaker obviously had not read our article of some months ago in which we urged this as the next great move in the printing industry. We urged then, as we have done many times since, that it was an anomaly of the business world that printers in this country, who prepared with skill and increasing quantity the material for most successful campaigns for the creation of new business for other people, had done nothing to utilise those sources which they control for their own advantage. Collective advertising has achieved such triumphs as have taken it out of the region of speculation. The British Commercial Gas Association, the Scottish Woollen Trade Mark Association, the British Fruit Growers' Association, and even the United Billposters' Association, are illustrations which demonstrate the success of this kind of propaganda. There is little doubt that a marked increase in the buying of printing must take place if business generally is to progress to a satisfactory level. The manufacturer may not know this. He needs educating as to the efficiency of printing as a creator of trade. Co-operative advertising of print would go far to let the selling community know that they need what you can supply. If it is not necessary and profitable to advertise print, then it is about the only commercial article retailed in this country that does not need advertising, and will not yield a profit from adequate and judicious expenditure in this direction. It is difficult to see quite how the idea could be practically applied to the whole trade. There would be plenty of outcries from the small printer who would not see how he was going to reap much benefit, but pioneers will have to show the way. There will be soon or late a printers' commercial association, which will bring new volumes of trade to houses ready and eager to deal with it. We understand this matter has been referred to a committee of the Federation, and it will be interesting to hear what becomes of it.

PRINTERS everywhere will be interested in the current number of THE MODERN LITHOGRAPHER AND OFFSET PRINTER. We think we have contributed to trade history by producing our sister journal by photo-litho offset. We have now given practical expression to the view we have held that a journal devoted as this is to the interests of lithography should itself be an example of the unexplored possibilities of the craft. We hope the spirit that has actuated us in this production will be accepted as a fitting complement to the appearance of this journal in its new form.

An Exhibition of XXth Century Books

PRINTERS already owe a debt of gratitude to the Medici Society for their work inspired by Philip Lee Warner in connection with the improvement of standards in book production. The fine editions which they publish under the name of the Riccardi Press are widely known, particularly in relation to the Riccardi Press type, which was designed by Herbert Horne. The Society has now further increased this debt by promoting an exhibition of twentieth century books at the Medici Society's Galleries, Grafton Street; the exhibition was open during the month of June.

Upwards of four hundred books are shown, and the value of the exhibition lies in that the majority of the works have been produced in the ordinary course of business, and not as editions de luxe, or other exceptional volumes. Beautiful books printed under exceptional conditions on hand-made paper are, after all, exotic growths, and the standards of ordinary book production cannot be judged from them; the exclusion of ordinary printed books from previous exhibitions has caused them to fail in their mission, and their inclusion in the present one has made it a success.

We regret that the exhibition closes before our day of publication, so that an intimate review cannot be of great value to our readers; the impressions, however, that we have gained from several visits may be set down in general terms as indicating a view of the modern current tendencies which influence those who are responsible for the type and general style in which our books are produced.

The choice of types covers a wider range than might have been anticipated. It has been established that the old face character is the most suitable for solid matter, and, as might be expected, Caslon Old Face has been largely used. There are, however, many variants of this beautiful letter, both of earlier and later design, which call for close attention. A number of the books which, according to the catalogue, are set in Caslon, have evidently not been set in Caslon Old Face, in one or another of the copies or reproductions which have been introduced. Many of the most handsome books—and certainly some of the most pleasing from the point of view of legibility—are set in monotype "Imprint," and some again in monotype "standard old face." Although these types, together with the large group which are designated in the catalogue "old style," lack the freedom and variety of Caslon, especially in the italic, they do not call for criticism on the grounds of legibility and general harmony in the massed page. A comparison of different volumes printed in the same type and on similar paper, illustrates the important fact, which is not sufficiently recognised, that old face types are unpleasant to look upon, even to the point of view of scratchiness, if they are printed with too sharp an impression and too small a volume of ink; the beauty of old face is mostly felt when it has the firmer, yet soft, outline that is produced by a soft impression.

It is refreshing to find so many books under the names of various publishers printed by the Oxford University Press in the Fell types, the distinction and freedom of which, particularly in the italic, are well illustrated in the examples shown. The Fell types are indeed a proud possession for the Oxford

University Press and for English printing in general.

The books that are printed in the recent recuttings of the Garamond type are among the most striking exhibits, and a careful examination of these against those printed in Fell type and Caslon Old Face gives proof of the sources from which Caslon derived his inspiration.

It is a matter of surprise that so few books are printed in the Cloister type; this remarkable series, based on Jenson, gives all the beauty which should be possessed by Venetian or Italian old style without the harshness which prevents those series being really satisfactory in book work.

Of the other types, Cochin, Moreau-le-Jeune, and Kennerley are among those shown, whilst Humanistic and G. W. Jones' Venezia type, which he commissioned Prince to cut on the Jenson model, are both represented. Among the ordinary types which are not usually regarded as having any claims to notice, should be mentioned the Scotch Roman which is now attracting considerable attention.

In addition to the work of British printers, a carefully made selection of American and Continental works is also included. At first sight it would appear that America strikes a higher level than this country, but it must be remarked that whilst the American exhibits are limited in number and include carefully chosen examples, the selection in our own case has been a much wider one. The American exhibits are, however, from the British printers' point of view, the most valuable part of the show; there runs through all the work either a pronounced individuality or a subtle difference in treatment, which gives to the productions as a whole a tone which the British work sometimes lacks. The influence of such fine typographers as Bruce Rogers, D. P. Updike at the Merrymount Press, Hal Marchbanks at his own press, and also the Riverside Press is exercising a profound effect upon American typography. Examples of the works of the De Vinne Press are included, and serve as an unhappy reminder that the press no longer exists. The use of Baskerville type by American printers is worthy of comment, and we may perhaps see in the near future an increased use of this neglected face in this country.

The following extract from a note in the catalogue regarding the German section of the exhibition is of general interest, and conveys some idea of the progress that is being made in Germany towards the universal use of the Roman character:—

"Fine printing in Germany is almost the story of the struggle of the Roman type with the strongly entrenched black letter. The nationalist spirit, helped by the war, is to be found in the editions issued by such clubs as the Macmillian Gesellschaft, where the Gothic letter is retained. . . . A powerful assistance was given to the Roman type when the Insel Verlag brought out the Grossherzog Wilhelm Ernst Ausgabe, whose format was designed by Mr. Emery Walker. A recent success is the complete "Dante," printed for the Insel by one of Germany's foremost printers, Mr. Poeschel. A number of private presses have sprung up as a result of English experiments. None of them is very satisfactory. However, the most recently established, the

Bremer Presse, has issued a number of interesting volumes, and the Rupprecht Presse, of Munich, which enjoys the co-operating. Fraulein Anna Simons has an excellent Bible to its credit. Much of the improvement in German type faces is due to the initiative of Dr. Karl Klingspor, who has commissioned designs from such distinguished artists and calligraphers as Walter Tiemann, Rudolph Koch."

The exhibition has been arranged by Nigel D. Grey, of the Medici Society, in conjunction with Stanley Morrison and Oliver Simon, who in collecting and arranging this exhibition, have achieved a notable piece of work.

We hope that the exhibition may be extended into July, in order that those of our readers who have not had the opportunity of visiting it may do so.

The arrangement of the catalogue under the

names of publishers in alphabetical order is good if the catalogue is to be used by publishers, but printers who are interested in types would be glad of an index giving references to printers and the types that are shown.

In connection with the exhibition a volume is to be published "On Type Faces," which will include examples of the use of type for the printing of books, with an introduction and note by Stanley Morrison. This will be a handsome volume set in the fourteen-point Riccardi fount, and 750 copies only will be printed; the size will be large quarto, and a Van Gelder paper used. The book will be published by the Medici Society, of 7, Grafton Street, in conjunction with The Fleuron, and the price will be 30s. An unusual feature in the prospectus which has been issued is that it is printed in Garamond type, whilst the book itself, as announced, is to be printed in the Riccardi fount.

Exhibition of Students' Work in Arts and Crafts

THE Central School of Arts and Crafts in Southampton Row fills a unique place in London's educational scheme, and the present exhibition of work executed during the present session is ample proof of the excellence of the instruction. Under the able direction of the Principal, Mr. F. V. Burridge, it is apparent that a student is encouraged to develop his own talents rather than to be overshadowed by the personality of his teachers. It is not easy in the present condition of over-organisation and excessive administration in education to build up a school on the lines that have been indicated. The almost universal clamor for courses in every subject is not always productive of good results, and courses which are too rigorously framed are likely to exhaust the energies of the students and sap the fountain of their inspiration.

The exhibition shows that the work in every department is of a high standard on the technical side, and, coupled with the freedom of outlook which the students are permitted is a rigorous discipline on the side of actual craftsmanship.

Naturally our attention had to be confined mostly to the department devoted to the graphic arts, although sculpture, furniture, jewellery, weaving and the fine arts deserve a careful study. Grouped under the graphic arts are letterpress composition and machining, writing, lettering and illumination, bookbinding, wood engraving, etching, lithography, and music engraving. The delightful work in writing and lettering carries on the direct tradition of Edward Johnston, under the guidance of Mr. W. Graily Hewitt, and is worthy of being more widely known among commercial printers, because the students that are trained can be employed with great advantage in many branches of the trade.

The lithographic department has made itself felt in the London streets during the past year by designing a striking set of posters and showcards in connection with the County Council tramways. One of the most successful of these was designed by a student only nineteen years old, and he, together with his fellow students, must have been greatly stimulated by seeing the actual results of their work used on the London hoardings. In pure lithography a more restrained quality in the craftsmanship is noticeable by comparison with last year's work and some interesting experiments in

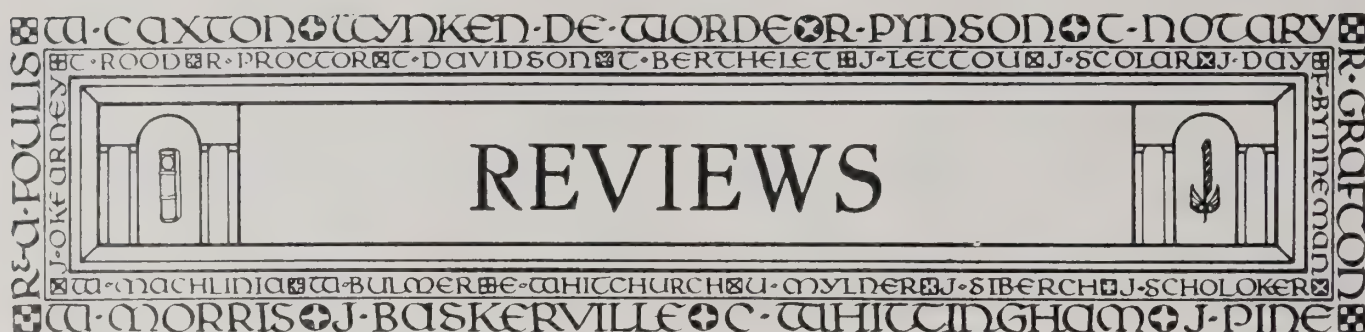
technique have been made in chalk lithography that are worthy of further development. The wood engravings show a close understanding of the technique of this fine craft, occasionally coupled with genuine inspiration; perhaps a few of the publishing houses will encourage the work that is being done in this subject by commissioning students to cut illustrations for books that are in hand. The result would be a pleasant change from pen drawing illustrations.

The typography shows good, sound, honest craftsmanship, and continues to utilise the conventions imposed by the standards of the Doves Press, even to the capital layouts for advertisements executed by apprentices. Perhaps the happiest specimen shown is a small certificate for music engravers, with an attractive border cut in wood and a coat of arms centrally disposed and brilliant coloured. Next year we hope to see increased attention given to a broader style of treatment in typographic arrangement on these or similar lines. Good straightforward setting and a proper sense of margins is the basis of all good typography, and the work done shows a high standard that is particularly gratifying in these days when frequently an unusual type or a brilliant splash of colour serves to cover up the defects of slipshod craftsmanship.

The Exhibition remains open until July 20.

Visit to the Nickeloid Co., Ltd.

THE students of the London School of Printing were fortunate in having the privilege of being shown over what is generally agreed to be one of the most up-to-date photo-engraving and duplicate plate-making plants in the United Kingdom. The tour round the works was highly appreciated by the students where the operations of making original and line and halftone blocks and their duplication were demonstrated under workshop conditions, which is of the greatest educational importance to those who will probably in the near future be issuing orders for reproductions. The party were fortunate in having the general manager, Mr. J. A. Corey, as guide who, by his practical experience and enthusiasm for the craft made the visit a memorable one.



T.P.O.—Being the Chronicles of the House of Percival Jones, Ltd.

IT appears that printers are at length coming to realise that publicity is as essential for themselves as for their customers, and the use of house journals—which are frequently described by the ugly term “house organs”—is notably on the increase. Such publications, besides informing the printers’ customers of the standard of craftsmanship which is associated with the particular house, give an opportunity for the administrative side of the establishments to exercise their own imagination in devising appropriate styles which they may desire to present to their customers.

The editors who are responsible for these publications sometimes take their duties lightly, and are sometimes a little too ponderous. If the happy medium can be struck an excellent opportunity is afforded for the particular house to get on very happy terms with their clientele, and many kinds of messages may be imparted in the happiest possible vein, which should prove of benefit both to the client and the producer.

Percival Jones’ have chosen a size approximating to royal octavo, which is dignified both in size and shape. The paper is a pleasant buff-toned antique, which sets off the old style of type to good advantage. The chief factor in the success of the general appearance of the pages is the orange that has been chosen as a second colour for the headings of the articles and for initials. By way of criticism we feel that the depth of the pages is somewhat excessive, and that one line less per page would improve the general appearance. In “Popular Character Studies” the indentation of the matter rather loses its point on the second page when one line only is given the full measure. Perhaps it might have been better to have indented the beginnings of the paragraphs rather than the body of them. J. H. C., who is responsible for the character studies, is evidently the man to be placated by all those who may have the least claim to appear (in due alphabetical order) in this collection, and if and when the turn of the office of the editor of THE CAXTON shall arrive let us hope that the acrid irony of the writer may have abated somewhat. We wish this latest venture a long life.

Who is for Australia?

MR. G. F. HUSSEY, M.P., President of the South Australian Master Printers’ Association, is visiting this country, and has been commissioned to take back with him a number of linotype and other machine operators. He says there are plenty of openings for printers in Queensland.

The Linotype Record

THE April issue of The Record is a handsome production, printed on a matt art paper; this used in combination with a matt sepia ink shows the illustrations to great advantage, and the whole production is an admirable example of the capacity of the Linotype and L. & M. Miehle machine in combination and of the printing done at the “Sign of the Dolphin.” The coloured plate, which is included, is an unusually good example of colour printing on a matt art paper, and one of the best we have seen.

The articles on “Layout” are continued, and the present number is devoted to the consideration of principles of design. Another contribution which marks a stage in the progress of printing is that devoted to a description of the production of a daily newspaper on board some of the Cunarders, the papers being set on Model 4 linotype machines.

The decoration of this issue by the use of printers’ flowers is of exceptional interest, and will be dealt with in an article in our next issue.

The Monotype Recorder

THIS useful journal is gradually making up for lost time, and we have just received a copy of the January-February issue. The number shows a notable restraint and consistency of style throughout. The articles are perhaps not quite of such wide interest as those which have appeared in previous numbers, but several of them will no doubt prove directly useful to monotype users. The article on Christopher Plantin makes interesting reading, and describes the manner in which Plantin, who was a Frenchman, introduced French types and a Lyonnaise founder into Antwerp. The reproduction of a contemporary engraving of Plantin is not very happy, and with advantage might have received more care in reproduction. The cover and a few of the inside pages are used to show the manner in which flowers that have been recut by the Monotype Corporation may be correctly applied to modern typographic arrangement, according to traditional models. The number has been printed by Strange the Printer, Ltd., of Eastbourne.

The Printing of the London Gazette

IT has been decided that The Gazette shall be printed by the Stationery Office after the end of the present contract held by Messrs. Wyman & Sons. The principal reason given for this change being that on the occasion of a strike Messrs. Wyman failed once to produce The Gazette.

Printing Alliances

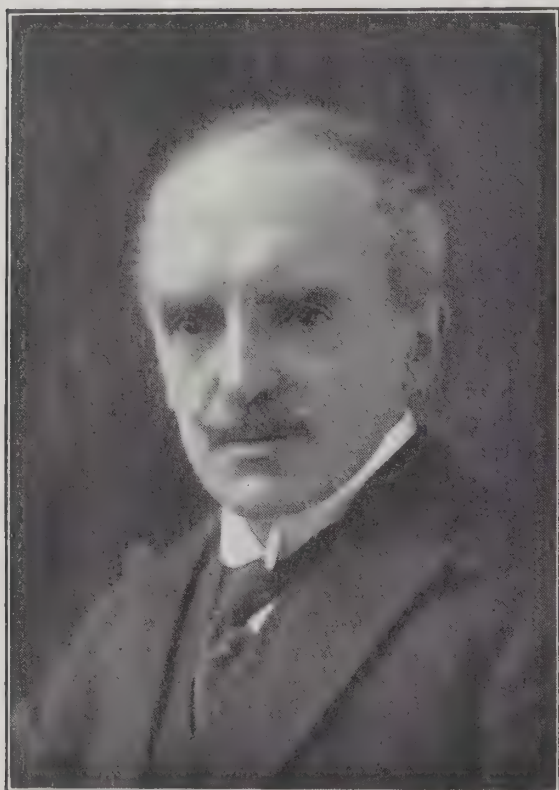
No. 1

THE organisation of the printing trade, both on the employers' and the employes' side, is really wonderful. It is questionable if any other trade has such a complete set of machinery covering every interest and yet co-ordinated to such an extent that it becomes one almost perfect piece of machinery.

On the part of the employers the development of organisation has been an evolution of years. But it is interesting to know that its genesis sprang from the London Association, founded as long ago as 1785, when London master printers assembled in the Globe Tavern, in Fleet Street, to discuss trade matters. It was, however, in 1836 that the first organised constitution of London master printers came into existence, and until 1870 it continued its activities, especially watching the

important unit of the Federation of Master Printers. It has done great things in drawing together the members of the London printing trade, and has served to bring members together who in old days were too much inclined to look upon each other with suspicion.

By virtue of its being the London Association, the centre of the British printing industry, the activities of this Alliance are very many and varied. In addition to attending to such matters as wages and hours and the thousand and one difficulties that arise between the employes' unions and themselves, the labours of the staff at the London office are multifarious. It gives advice on every conceivable subject connected with printing. It places



MR. W. HOWARD HAZELL (President).

country printers who were able to underquote the London rates. In this year the Association was dissolved, because the relations between employer and employed were so satisfactory as to render it no longer necessary—a very happy state of things, which continued until 1890. Then the Association was re-formed, and from that time until now has had a very busy existence, with many extended activities. This Association is therefore not only the parent Alliance, but had its being and gave rise to the formation of the Federation itself. To-day it comprises over 1,000 members, and has affiliated with it seven district associations.

From the first this Alliance has represented the views of master printers in London on all matters of trade interest. By force of numbers, as well as by the fact that it includes in its membership many of the leading printers of the world, it is the most



MR. W. WHYTE (Secretary).

at the disposal of members the concentrated wisdom of the staff of technical and legal questions. It prevents the making of bad debts through its credit and enquiry system. It has a bad debt recovery section, which has proved very successful. By means of its imprint resolution it gives members security against losing work on a mere matter of price. It represents the interests of its members when they are threatened by Government legislation, and its standard conditions is the provision of a charter, which can be appealed to against any unjust demand of a customer.

Such an Association as this must be rich in its personnel. Its past presidents include some of the best known printers in the world, and its committees are constituted of men whose ripe experience and whose iron grasp of commercial principles gives it pre-eminence.

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FOR EVERY TRADE

The President of to-day is Mr. W. Howard Hazell, the head of the great firm of Hazell, Watson & Viney, Ltd.

Mr. Howard Hazell has served the Association and the Federation with marked ability for many years, and his rare gifts of administration and a pellucid mind, his unique gift of clear utterance, and his rapidity in grasping the salient points of a tangled argument, make him an invaluable asset to the Alliance.

Mr. W. Whyte is the Secretary of the Association, and brings to his work a reserve of power, a canny discretion, a wide knowledge of the trade

and its members, and genius, if Carlyle's definition still stands as "a capacity for hard work." He has had 30 years' experience of the trade as a practical printer, Trades Union official, and Association Secretary, which is an almost supreme qualification.

The work of Mr. Whyte's department equals that of many national organisations, and it is greatly to his credit that he is able to summon to his help a large number of busy London printers who, with a prodigal expenditure of time, devote themselves enthusiastically to matters pertaining to the good of the trade generally.

The Making of a Block

A Visit to a Great Process House

MOST printers have occasion to use blocks. Hundreds of them use them every day. Few of them make their own. In our opinion the printer cannot know too much about the things he uses. There is a growing tendency to grumble at the price of blocks, and there has always been the opinion that the finished product should be delivered from the process house within a few hours of the order being placed. There is little doubt that more and more illustration will be used. We are not entering into the question of the relative merits of the kind of illustration, but at present, at any rate, the process worker is being kept very busy.

With a view to finding out to some extent wherein the cost of block-making lay, and to realise the time needed in the production of the work, we asked permission of Mr. Dargavel, the courteous and wide-awake managing director of the great house of John Swain & Son, Ltd., to go over these works, and see in detail the process of the making of a block from the time the copy is handed in at the counter to the despatching of the finished article. We say at once this visit was a revelation not only of method, but of spirit. Throughout every department there was the most meticulous care lest any imperfection should leave the works. At every part of the progress of manufacture most careful examination was made to see that the block, when finished, should be a faithful reproduction of the copy sent in.

Most visitors to such a works as this, especially if they had ever dabbled in photography, would be amazed at the beauty and accuracy of photographing the copy to be reproduced in an incredibly short time. Almost before you know what has happened a glass plate has been coated with collodion, given its silver bath to sensitise it, put into the camera and exposed. The development and fixing is just as rapid, and the image is then printed on a zinc plate, rolled up with transfer ink, powdered with bitumen and dragon's blood to make it stronger, and then burned in to a hard power of resistance. It is then taken to a touching-up department, where all blemishes are removed and weak places made strong, and then taken to the etching room, where it is thoroughly etched. Then follows the routing away of superfluous metal and mounting, followed by the cutting out of the wood, so that it will not come in contact with the ink, and a proof is pulled and compared with the original. If needful, it is re-touched again, and is then ready for despatch.

It is easy just to recount these many stages through which the block has to pass, but it would

be difficult to over-emphasise the care which is exercised at every stage, and the dissatisfaction of the worker as well as the principal with anything but the best. Each workman seems to have specialised in his own particular job. This applies to photographers, etchers, and all departments. All this work is done by highly skilled labour, and the marvel is that in the score or more different operations that go to the making of a block there should be such certainty in the result. He must be a brave printer who installs his own engraving plant. This is surely a specialised job, and men must grow up with this work as with all highly skilled tasks calling for judgment and depending upon the human equation for its results.

This department we saw is only one of many run by this house of Swains. Their colour and gravure work is known throughout the world. This was far too technical a thing for the uninitiated journalist to attempt to describe. The finished work speaks for itself, and to the thoughtful tells its own story of triumph after triumph over difficulty. In the line and process department the human element seems supreme. There is machinery, cameras, baths, whirlers, etching machines, bevelers, routers, and all the rest, but it is the man who controls them that counts.

And so, like most other visitors to an engraving house, we came away, not wondering at the high cost of blocks or the time sometimes needed to deliver them, but wondering at the care and skill of so many men devoted to the work of producing the highest and the best, and at the fact that the little order sent in to this great place should not be lost amidst the multitude of commissions which are received from day to day. But the care which goes to the making of a block follows it in its course from beginning to end, and whether seen or not, there is stamped upon the smallest as well as the largest job sent out from this establishment the one word "thorough."

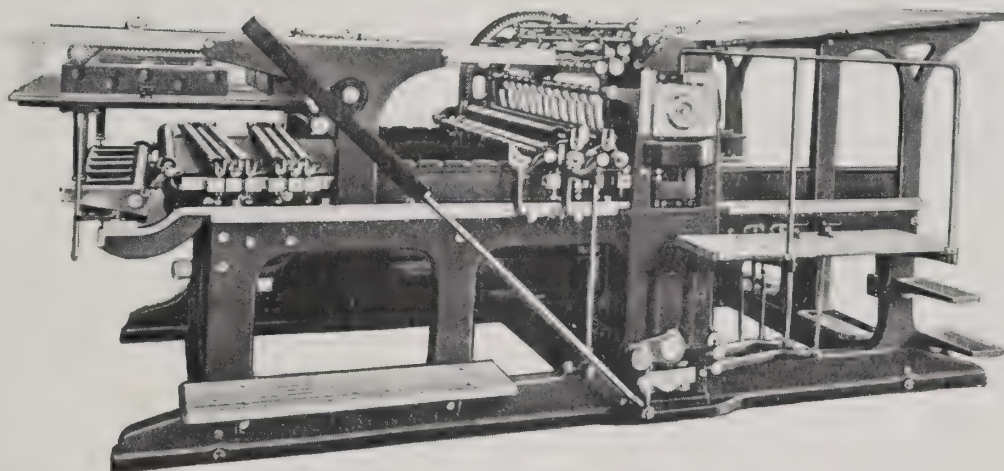
Our view is that the buyer should know more about the intricacies of blockmaking, the capital and organisation required for meeting the extraordinary demands which are placed upon the process engraver, and the skill required from first to last in producing consistently good printing blocks. He should also realise that but for the system which permits quantities of work to be produced simultaneously existing prices would be quite impossible. In effect he enjoys the benefit of the economy achieved by mass production, and if this fact were more generally understood we should hear fewer complaints of the dearth of blocks.

THE . . .

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A Modern Bindery

The Fisher Bookbinding Company

OF the making of books there is an end. That is reached when the printed sheets are folded, trimmed, bound, pressed and blocked. To the printer falls the important work of setting the type and printing the pages, then to the binder falls the much more showy task of clothing the book in appropriate dress. Bookbinding is an art in itself, and, like all other arts, has its degree of excellence, varying enormously in the nature of its output from the simplest and cheapest covering for a trade catalogue to the choicest hand-tooled workmanship bestowed on a single volume, and costing hundreds of pounds.

The work of bookbinding is so closely allied to the printing trade that we took the opportunity of the opening of a large extension to the works of the Fisher Bookbinding Company at Herne Hill to go leisurely through every department, and mark the progress in method and machinery being made in this branch of our industry.

The Fisher Company is well known throughout the trade. For some decades now this company has been building up a big business as binders to the trade. The premises at Herne Hill were long ago taxed to their utmost, and all sorts of devices were resorted to to accommodate new machinery and plant. But the late Mr. Edgar P. Woodman, the managing director, at last took the bold step of carrying through a large extension of the works, and it is a matter of most deep regret that this gentleman was stricken with illness and passed away just when his plans were completed.

The extension includes a very handsome front and a complete suite of commercial offices and board room.

And now this company, under the general management of Mr. Frankham, who joined the firm thirty-five years ago, and the chairmanship of Mr. Brooks, of *The British Journal of Photography*, is equipped with every facility for coping with increasing demands.

Great thought has been given to progression of work in the design and arrangement of the factory. The unfolded sheets are delivered from the printer right into the folding room, where they are taken in hand by a crowd of women workers, who do this job mostly by hand, but in some cases, according to the work, by machines. The folded sheets are then gathered together in the next department, and the sections stitched and backed in another.

Meanwhile from the other end of the building there is proceeding the making of the binding cases—the boards are cut, the cloth covering is turned out to exact size on a wonderful rotary cutter. These are fastened together, the lettering is blocked and often gold-leafed, and then both parts of the book are ready for the Smyth casing in machine, where interior and exterior are fitted and fixed with mathematical precision. Each of these machines is capable of turning out 20,000 volumes a week. These, together with the Crawley rounding and backing machines, are both of American make, and are the most wonderful pieces of mechanism in the establishment.

The books are then placed in hydraulic presses for a couple of hours, after which they are examined one by one and then taken to the packing department for dispatch.

The Fisher Company does all manner of work—from season ticket cases to Sell's Directories. But it is all done exclusively for the trade.

The establishment is replete with every labour-saving equipment. Mechanical repairs are done on the premises, so is all necessary stereotyping, and a canteen is provided, which makes it unnecessary for any employe to leave the works during the working day.

It was painfully unfortunate the late managing director should not have lived to enter into enjoyment of his careful planning, but the firm is fortunate in having heads of departments who have grown up with the business, and there seems to be a period of real prosperity ahead.

The London Master Printers' Annual Meeting

GOVERNMENT Printing and Competition from Country Printers were two topics of lively interest at the annual general meeting of the London Master Printers' Association, in addition to matters of routine business. Mr. George Eaton Hart raised the matter of State printing by announcing that the printing of *The London Gazette* was to be taken away from the old-established firm which had done the work for years, and transferred to the Stationery Office printing works. Mr. A. E. Goodwin assured the meeting that the Federation was in close touch with this question, and using all its influence in favour of the private printer. He gave several illustrations of how the Stationery Office, competing on equal terms, had been beaten again and again. The Federation would certainly give evidence before the committee which had been set up to enquire into this matter, but they were doing all they could meanwhile to protest against new

work being given to the Stationery Office before that enquiry was held.

On the question of the subscription of the Alliance to the Federation, some members suggested that the contribution should not exceed a total of £1,000. At present it is on the basis of $\frac{1}{2}$ d. in the £ of wages and salaries paid, subject to deductions of very large amounts. Mr. Burchell had prepared a printed leaflet showing the graded wages of different parts of the country, and urging that lower costs in the provinces were responsible for a great deal of work leaving London. One or two other members urged that for a long time there had been dissatisfaction with regard to the contribution to the Federation, but the Treasurer, Mr. Williams, and Mr. A. Langley and Mr. J. D. Wise stressed the value of the Federation to their Association, after which it was agreed that the Council should consider this matter, and bring it up at a further meeting.

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Heavy Welding

REMARKABLE progress has been made in the past few years in heavy welding. Castings which have hitherto been scrapped as worthless are now being welded. A heavy job can be prepared and welded ready for re-assembling within two or three days, whereas several weeks, or even months, might elapse before a new casting could be obtained. In the case of obsolete machinery parts, new patterns may be required, and then the new part is rarely a duplicate in every way of the old one, and time and cost are involved in fitting it. Barimar, Ltd., of 14-18, Lamb's Conduit Street, Theobalds Road, London, W.C.1, and branches, specialise in heavy welding work, and they will be pleased to advise or assist any manufacturers who have the misfortune to suffer machinery breakages.

The Miller High-Speed Press

ONE of the most interesting letterpress printing machines yet placed on the market is now being shown by the Lanston Monotype Corporation, of 43-44, Fetter Lane, in the form of the new Miller high-speed automatic cylinder press.

It is entirely automatic, and is the fastest flat-bed press built. It attains its guaranteed speed of 4,000 impressions per hour with a quiet, easy movement, without sacrifice of any impression strength, register, distribution or other function necessary to the production of the highest class of multi-colour and halftone printing. It prints the heaviest formes with ease and responds to the most delicate overlays and underlays. Four colour process work registers perfectly at speeds ranging from 3,600 to 4,000 per hour. Both forme rollers clear the largest sized forme it is possible to get on the machine, and with the rollers and three composition distributors—each one of which is also supplied with a steel rider—the inking arrangements are found to be adequate to the requirements of the heaviest formes. The feeder operates unfaillingly at the highest speeds on all weights and grades of stock, ranging from manifold to heavy coated papers and cardboard. The stock table holds 26in. of stock, the height of the pile being automatically maintained in correct position as the sheets are fed into the press. The delivery board will accommodate a pile of stock 30in. high.

A valuable feature of the machine is the variable speed drive, by which the movement of the machine can be instantly regulated to any desired speed, ranging from 500 copies up to 4,000 copies per hour. The accessibility of the machine is splendid, as unobstructed access can be obtained to forme, cylinder and rollers, and as every machine-minder knows this contributes to speedy make-ready and a quick "wash-up."

Detailed particulars of this machine will gladly be sent or a demonstration arranged by the Printers' Machinery Department of the Lanston Monotype Corporation, Ltd.

The American Miehle Co.'s Vertical Job Press

INTEREST in the American Miehle Company's Vertical Job Press continues to form a subject for discussion in printing circles generally.

By kind permission of Principal A. P. Laurie, a vertical press was exhibited at the Heriot Watt College, Edinburgh, recently, instruction being given to the students during the mornings with demonstrations in the afternoons to all interested in printing, a facility taken advantage of by a goodly number of masters and men. A feature of the Miehle Company's exhibition was a lecture by the Secretary, Mr. W. A. Myles.

Introduced by Professor Laurie, who kindly took the chair, Mr Myles said the general view of the vertical press on the screen would show that it was a strikingly new machine, presenting many novel features. It was not by any means untried, however, nor a machine in its experimental stages. More than five hundred vertical presses were daily maintaining all and more than was claimed for them, repeat orders illustrating the favour with which the machine had been received wherever installed. Some firms are already operating six, and the factory's production was absorbed many months ahead.

Although many of our readers have familiarised themselves with the essential features of the Vertical, either from the descriptive booklet of the Miehle Company or by a practical demonstration in their show room, its early stages before being put on the market, and as narrated by Mr. Myles, will, we are sure, be of considerable interest.

He said that three years of trial and experiment were devoted to the machine before the result of the Miehle Company's work was offered to the public, for in launching the Vertical they risked time, money, reputation—they could not afford to err. Their determination that this new machine should be a worthy production is characteristic of the Miehle Company's world-wide reputation for thoroughness.

As early as March, 1921, six hand-built Vertical presses, of which the present is a final edition, were completed. Two were retained in the factory, one for severe mechanical trials and the other for printing tests. The remaining four were placed with job printers, with the request that the machines be used entirely as their own, but preferably on the most exacting jobs. Average pressmen only were employed, because the Miehle Company did not wish to impose the necessity of an expert pressman. Without interfering, a representative from the Miehle Company carefully observed the activity of each press, recording every stoppage, and the results of these observations were submitted to and dealt with by the Designing Committee. Minor alterations and improvements deemed necessary as a result of these preliminary performances were incorporated in the present model when the final design of the press was passed late in 1921.

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Confident that the Vertical press was an assured success, instructions were given to equip the factory with the required tools, jigs and fixtures necessary to produce a standardised machine with each part of each machine easily interchangeable.

The limitations of the variety of hand and automatically-fed platens and the small cylinders that may be described as covering the job field were reviewed, and the lecturer emphasised that the Vertical would handle all work now being carried out on these three types of machines, and handle that work much more economically, with the necessary exclusion, however, of embossing and any cardboard too thick for a cylinder of only 8 in. diameter.

It was claimed that the press would produce printed impressions for a greater portion of its chargeable time than any other machine, and handle ninety per cent. of all job work.

This high productivity is the distinctive characteristic of the Vertical press, and is brought about by the elimination of those time-consuming features common to other job presses when changing from the running of one job to the running of the next.

With most excellent slides Mr. Myles described in simple language the constructional features of the machine and the advantages of the vertical arrangement. The few adjustments necessary to change over were dealt with, and the wonderful accessibility of the Vertical illustrated by a picture showing the machine opened up required little explanation beyond the ease with which this opening up was effected.

It was interesting to listen to an explanation of the movements that took place to ensure the perfect register, which is such a marvellous feature of the machine. An exacting register sample was exhibited, which appeared to be a pull in black. The numbering barrel in the forme indicated, however, that the sheet had been passed through three times in yellow, red and blue only, and the superimposing of these colours produced the remarkable effect which demonstrated the perfection of the registering qualities.

Time was also devoted to the inking arrangements of the machine, and further samples done under normal conditions showed no extravagant claim, tending rather to convince anyone with the faintest doubt about the distribution system of the Vertical.

By Professor Laurie's courtesy, access to the Vertical press running in the machinery hall was made available, and after dealing with some points raised, those interested in the subsequent discussion proceeded downstairs, where the lecturer showed the Vertical press running, and pointed out in greater detail the various features to which his attention was called by those interested.

Mr. Charles Morrison (Messrs. Morrison & Gibb), proposing a hearty vote of thanks to the lecturer, stated that he had spent many hours on the Vertical press, which was certainly very fascinating, and he hoped that with him they had enjoyed listening to Mr. Myles, and would take the opportunity of seeing the machine during the exhibition at Edinburgh.

A £25 Platen

THE neat "Nucard" platen machine, which is illustrated in our advertisement pages, seems to us a very engaging proposition. It is a well-made machine with a speed of 2,000 per hour, with an ingenious screw and locking device allowing for the finest adjustment as to impression, with three

ink rollers—two of which pass over the forme and one feeds the ink disc. The flow of ink can be regulated to a nicety, all the attachments are easily adjusted. It could be worked by power, takes up only two feet square of space, and approximately weighs five hundredweight. The Nucard Company, Ltd., 57, Farringdon Street, E.C.4, has put this machine on the market. We have seen it at work, and it can be seen at this address at any time.

Inks for Covers

MESSRS. LORILLEUX & BOLTON, LTD., have just sent out a specimen book submitting some of the principal inks manufactured by them for cover work. The specimens are really very fine advertisements, and gradations and number of the colours are a revelation of what is being done in this department of the trade. An innovation of this firm is the supply of inks in tubes. This is quite a new undertaking, and we have no doubt will appeal to the small printer. These inks can be had at varying prices, from jobbing black at 1s. 6d. a tube to primary reds at 4s.

The Potter Proof Press

FOR the production of high-class proofs, especially of halftone blocks, it is essential that the proof press should be better built than a printing machine. This may seem rather an absurd statement to make, but the reason is that, whilst on the machine the machine and job are made ready, on the proof press this is not done, therefore impression must be more rigid if machine quality proofs are to be obtained direct from the press. Fortunately, owing to the smaller size of proof press, it is possible to build a high-grade machine at a comparatively low price.

The Potter Proof Press, which we recently examined at the showrooms of Messrs. H. W. Caslon & Co., Ltd., has special features with regard to rigidity of impression, size of cylinder, also the automatic inking apparatus, which is fitted with reciprocating distributing drum, large feed roller, facilities for setting inking rollers, etc., which are interesting to all high-class printers. The cylinder shaft runs on ball bearings, and as one turn of the handle equals a stroke of the bed, it is very easily operated. The cylinder is fitted with grippers, also with cylinder lift, operated by treadle, to obviate offset with packing on the return stroke of the bed.

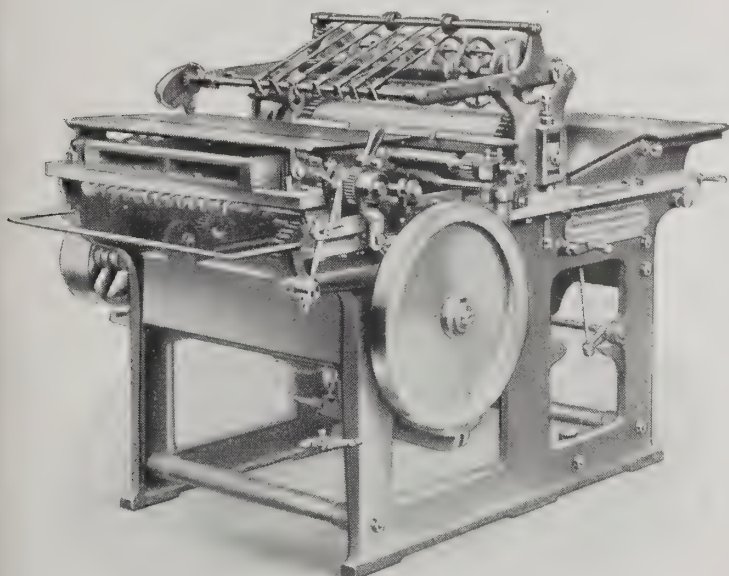
The No. 2 Potter Proof Press, especially when fitted with feedboards, micrometer side lay, and style "A" inking apparatus, is really a high-grade printing machine in miniature, capable of producing first-class proofs from heavy formes, and also halftone blocks. As the cylinder is packed like a machine cylinder, the quality of impression is constant. It has been found by experience that automatic inking, besides giving regular quality, saves about two-thirds in time. The style "A" inking apparatus, supplied with the Potter Proof Press, consists of two forme rollers, 2½ in. diameter, with one steel vibrator, three distributors and one drum-feed roller, 3½ in. diameter. The feed roller moves down to contact with the vibrator once per stroke of bed, with a fresh supply of ink. It is adjustable for long or short contact, according to the amount of ink required and the amount of ink on it. The ink is laid directly on this feed roller and distributed thereon by means

of an idler and a small crank. Paper can be laid directly on the forme or fed to the cylinder, as preferred, as the inking device has a trip. The presence of the inking device on the machine does not interfere with hand rolling the forme if desired. The Potter Proof Press is in use by many of the leading firms in England, and is not only a time- and space-saving machine, but, owing to the better quality of proofs and the ease of operation, is a valuable addition to any printing plant. The use of the Potter Press is specially valuable when proofs of colour blocks are required, as proofs pulled on this press are printed under conditions equivalent to a printing machine, and thus enable the machine-minder to match his proofs better. The Potter Proof Press is made in two sizes—the No. 1 (12 in. by 25 in.), and No. 2 (18 in. by 25 in.), and can be supplied either with or without inking attachments, feedboards, etc.

For general proofing, the Poco Proof Presses are offered, which are a simpler form of machine, without either inking attachments, grippers or cylinder lift.

Harrild's Rapid Machine

We have just seen a specimen of work printed on the demy-folio size of this machine which speaks volumes for its utility as a job press. This machine has been well known for some considerable time for its sturdy build, ample size, good



inking arrangement, and it has now been further improved. We have examined a machine at work under power in the showroom with geared inkers and gear distributors throughout, with all rollers interchangeable, and it certainly appears to be a proposition which will appeal very powerfully to the average printer.

A New Colour-testing Lamp

MESSRS. LORILLEUX & BOLTON, LTD., have invented a new lamp, for which a patent has been applied for, under "Frequentia." This lamp has proved of material assistance in colour testing. In testing the fastness of coloured pigments to sunlight, the comparisons have been exact. An exhibition lamp is in use daily at 31, Cursitor Street, Chancery Lane, and demonstrations will be gladly given to callers.

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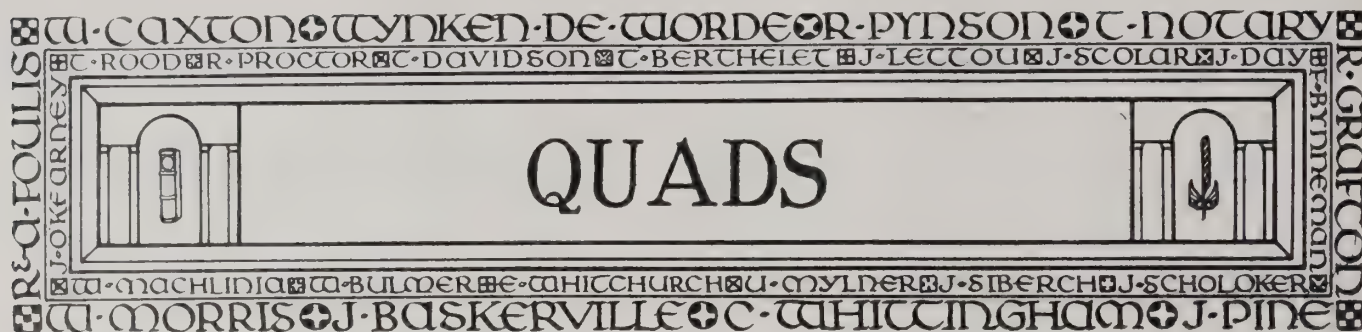
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THE friend who buttonholes me in the street to-day and puts that question, looks serious enough and means that he does really want a rotary. But, clearly, he's been to Ascot. Or at the very least has been—what shall I call it?—speculating. And such a staid and stable man, too—but—no, stable is perhaps not quite the word, either.

ANYHOW, he's like the serious professor who, after long residence in Cambridge, went to live at Newmarket. He said he found his ideas became ossified. He seemed no longer able to deliberate concentratedly and clearly upon his exegesis—I was nearly writing, exe-geegees.

WELL, while I'm trying to find the right Hoss or Goe—confound the man, I can't away with it—while I'm trying to find the right Goss or Hoe, or the Faster—no, no, the Foster, or the Annand, or what not, my mind is turned on to thoughts of the wear and tear of machines, and of some ways in which it begins to show itself; and my notes to-day may as well be upon signs of wear and tear; things to look out for in your machine-room or case-room.

TAKE flats for a start. When flats have formed on your runners, you won't have your cylinder brought up to the stop with the old exactitude. Consequently, you get a false sheet position. You may well find—or you may ill find—a thick-lead or more divergence in register.

THE cam, again, is a thing you must carefully watch—the cam here, the cam there, the cam anywhere. The cam is a fine servant when it's all right—when it's a cam that can. But when it's a bit off its primal shaping, then it's a cam that can't; and look out for trouble. It becomes like the little girl who had a little curl, and it hung in the middle of her forehead; and when she was goody she was very very good, and when she was bad—she—was—horrid. She was “eccentric,” in fact.

WHEN the gripper cam lever gets worn, the grippers won't always close at the right time. And then—

GRIPPERS that have done their gripping well have by that very virtue become less fit for their task as years have gone on. And brake gears tend to be less instant and precise. Watch them.

A ROYAL-FOLIO or any large-size platen is made to be “put upon,” and cheerily it opens up to its task, be the weight, the size of the forme, the

very uttermost that space permits. The task perhaps being the heavy one of embossing. I say, like a willing horse, it puts all its great strength to the collar.

BUT—there is a “but”—but what of the “collar” itself, the collar of the “eccentric.” Watch that collar when you are putting a very special strain on your great platen. If by bad luck you're overdoing it, something's got to go. And stoutest platens play a perverse game of snap sometimes. Stout, strong-seeming iron limbs, bars, levers, what not, will mysteriously break right across. Just one straw too much, and the camel's back has been broken.

IN any specially exacting platen work, note the latch with particular care. Say “25” is the correct line for the very heaviest pressure. You don't want to see “the spring kicking out of place.” Give extra care to this point.

WHILE you're watching for one, you often find another. You may light on a good way of preventing the fraying of the roller composition on the diagonally-running wavers. “Always it begins on the wavers,” a friend observes; and adds, “I've tried everything to prevent that fraying, and found nothing very satisfactory.”

As so often happens in other affairs, the simple things are the things that matter. A machine may get a bad name. “It gets stuck on the centre bar.” “We may have to force the driving wheel back.” And what does it all mean? Just over-looked or badly-managed oiling.

I'VE heard of a man being fetched from 500 miles' distance to put right a most simple machine trouble. I believe it took him less than ten minutes.

FEW machines earn their keep better than guillotines. Just keep your eye on the clutches. Too much clutch, and the machine runs over; too little, and it won't run through its proper movement.

OCCASIONALLY one sees what may be called an experimental machine in a printing works. Perhaps in subsequent makes, some particular movement, some particular control, was strengthened. Possibly it might pay in such a case to have the too-light part strengthened in the experimental machine.

I WONDER if a guillotine is sometimes blamed in the printing office for a defect of the knife. The knife may be aslant at foot; or too thick; or too thin.

DON'T be afraid of letting your new type have plenty of wear and tear. It's what you've bought it for. For reputation—that becomes a plus with the new type's gradual minus-ing. Only, see to it that it is all legitimate and reasonable equal wear and tear; due to business; and not to thoughtlessness.

OFTEN what happens is that a new fount fills up plentifully a case or two. Type is skimmed off for a job. It is "dis'd" back into the same case. It is again on top of the rest, which has been more or less undisturbed. Again the same little top lot is skimmed off; again returned, and yet again skimmed off. Till it befalls that the new type which has lain below this oft-worked little top lot is found to be a paper thickness higher than is the letter which has done this multi-service.

THIS underlying new type isn't good enough—because it is too good!

IN considering in some circumstances whether to electro or to stereo, reflect that often-heated type tends to be slightly mis-shaped. They try to loosen the formes in the foundry to allow for this. But it doesn't always work. Indeed, in general, the foundry prefer a solidly-locked forme without wood furniture.

A MEMBER of the London Society of Compositors' Guild, whom I lately had the pleasure to address on "Plate Making," declared that type that came back after many stereo mould heatings had not two different heights. It had more like a dozen different heights.

QUICK running is, I should say, not so hard upon machines as running under bad conditions. Sometimes machines should be slightly speeded up. Quad-demy Miehles, for instance, may be working on ordinary jobs at 1,000. They could be doing 1,200 quite satisfactorily. I am talking, please note, of machines that have been in the place some time; not of new machines.

YOU have a well-made Wharfedale, which yet is knocking rather badly. It has given fine register. You perhaps share the opinion, which in times past has been authoritatively put forward, that to get the really best impression the slightly slower speed of the stop-cylinder may actually be an advantage. However that may be, you want to get future service from the machine, despite the wear shown in its bowl tracks, cams and runners. Well, have the stroke shortened consistently with the pawl slipping in properly at all speeds.

A MACHINE which for some reason is deliberately left unused for a time tends very soon to be treated like a dust-bin. Throw anything on to it! Never mind about its lubrication. Take any part off it. The mere fact that it's quite capable of being run to-morrow—or would be but for this treatment—seems to be of no account. Why is this?

MISTAKES are sometimes made in works planning. I am not saying that a basement is ideal for a machine-room. It depends upon the access of God's fresh air, and of good light. My ideal workshop is one in which the machines are all virtually on a level with the public roadway. But sometimes machines *must* be in a basement, and it may well be that that basement is not at all a

bad one. Placing the machines on the floor above, when the basement is well lit, and well ventilated, may be followed, as it has been within my personal knowledge, by the machines having to be taken up from where they were first placed, and brought down to the basement after all. This arose, in the case I am recalling, because of the vibration of the floor. I have known of a linotype placed upon a very vibrating wooden flooring. How could one expect to restrict its wear and tear to a reasonable rate with a vibrating foundation?

JUST a word for the motor. It is the most willing of mechanical servants or slaves, but don't overlook it, simply because, like a cherub, it may be perched on high. It is very grateful for a very little oil now and again. Don't deny what it needs. I have known motors eating their hearts out through neglect.

PERHAPS the gas engine illustrates peculiarly the costliness of failing to watch one's equipment. If it has needed re-lining and other overhauling sometime, and this has been neglected, be very sure you are paying the penalty in continual leak-ages or in consumption of gas which does not give you effective return.

JUST a hint *re* personnel. The mere fact that your machine managers or other helpers are not making any complaint as to the running of certain machines must not too readily be taken to mean that they think there is no cause for overhauling. I am too often encountering the man who would like the "guv'nor" to understand this, that, or the other, but who seems to be persuaded that the "guv'nor" would resent his saying anything at all about the matter; that he would either tell him to keep his place and mind his own business, or, if he did not say this, would be sure to think it, and "have it up against him." Perhaps there have been employers of this sort in the craft, but honestly I don't remember meeting a single one of whom I would confidently make this dishonouring affirmation. Not one! And yet their existence seems to be assumed as a matter of course. Perhaps it is due to the over-cogitation of the proverb that "bad workmen quarrel with their tools." One good saying, like one good custom, may "corrupt the world."

THE other day I looked over with great interest, and with instruction, a short address on machines by Mr. G. Duncan Keats, machine instructor under Mr. J. R. Riddell, head of the London School of Printing.

PLACE a platen, he advised, where the light can strike on the right side; and place a cylinder, if you can, so that the north light falls directly down on the machine feed-board; to avoid shadows at the lays and direct sunlight in the feeder's face.

DON'T try halftones on a machine which develops slurs, however you try to prevent this by improving the gearing and setting.

To that counsel by Mr. Keats I would add that a Hacker's type-high gauge, or a sound equivalent if it exists, is probably one of the very best things you can buy for halftone work.

THE wear and tear of plates is as important as the wear and tear of machines. If a block is springy, and you do nothing to correct this, what will follow? The cylinder exerts a lateral as well as a downward force. The fine points of the plate are ground down.

Re over-packing, a few words: A machine worked with an over-packed cylinder is not being worked as it was intended by makers that it should be worked. The enlarged circumference travels faster than the bed.

THE over-packed cylinder sets up a pump-like action by reason of its constantly racing the bed. It is out of unison with bed travel. It is the constant endeavour to push the type along, with the consequent springing back into position after release from the impression, which brings spaces, etc., up to the inking level. . . . Formes with a tendency to spring set up a pumping action on the whiting-out furniture in a manner somewhat akin to that of the over-packed cylinder. . . . The one exerts a lateral force, while the other is in a vertical direction, but the results are similar.

WITH a Wharfedale engaged on finest register work it is advisable to note (Mr. Keats writes) that the bed only travels inwards just sufficient distance to pick up the cylinder movement without a jar. He adds: The points I would suggest which require close attention on a two-revolution are the adjustment of bed gibs or shoes, which, sliding along the raised side of each outer runner track, prevent side-play of the bed. Also the correct packing of cylinder bearers, situated on the feed-side end of cylinder shaft, to prevent side-play of cylinder. One should see also that the cylinder rises on both sides high enough to press the small plate firmly between the head piece and the top of the cylinder box to which it is attached. This ensures a uniform margin of grip each time.

ONE must see to the elimination of all back-lash in intermediate gear wheel, while actually on the impression.

OF course, all cylinders must be in firm contact with the bed bearers during the taking of the impression.

You are doing bad printing and are occasioning undue wear and tear if cylinder and bed are not working harmoniously. You may suspect this without being sure. It should help to resolve your doubt if you apply not rule-of-thumb, but a few rules of brass. Lock up in each extreme corner of the forme a length of very fine rule and pull a few impressions on a tight top sheet while running the machine at varying speeds. If the pulls are not in absolute register, your cylinder and bed are not hitting it as nicely as they should.

SOMETIMES one is unlucky in a machine, even though it be of a good type, by good makers, who worked with a good heart, as Tommy Atkins used to say. Things will go wrong. In such cases, with frank courtesy, put the facts before the makers. Their reputation is involved. They will commonly help you.

WEAR and tear of yourself and your employes is greatly accentuated by lack of air and lack of light. I suppose very few men in the craft see more printing works than I do; all over the United Kingdom. One thing they still have in common. They don't like God's fresh air—the only cheap thing left to us! And about the best thing we can have! They avoid it like poison. They like poison—apparently. Air charged with even small quantities of type-lead dust is poisoned air.

EVEN on Saturday afternoon fresh air is not allowed to sweeten and energise the place. Why not? The windows could be closed at night, and insurance considerations could thus receive due attention.

GOOD lighting seems to cost about one per cent. of the wage bill. It greatly helps to prevent wear and tear of human and material agents, and to increase output. And very greatly enhances one's pleasure in one's work.

ANOTHER word on that human wear and tear consideration. A friend said to me last week: "I've found more re-building, re-invigorating, from several short week-end outings than from a month on end. One gets a lot of new impression in two days well planned. After a fortnight in one place, you feel like an old inhabitant. You are not being consciously revived."

Go down to Hind Head for one of your week ends. Walk along the edge of the Devil's Punch Bowl. You'll be held up, it is true, by the tragic stone telling how over a century ago some blackguards held up a sailor there and killed him for his money. Tell any holders-up who may come upon you that you're a printer. They won't kill you. They'll give you something.

TAKE short outings like that.

FRANK COLÉBROOK.

Cardiff Joint Industrial Council

AT the annual meeting of the Cardiff District Committee of the Joint Industrial Council, held in Cardiff, the officers of the committee were elected, and a report of the activities of the committee for the year was received. These activities included a highly successful social, held under the auspices of the committee at the close of the old year, and arrangements for a bowls club for the summer months. The committee regretted that the Printers' Holiday Home, at Weston-super-Mare, had had to be closed, owing to insufficient support last year, through the unfortunate strike, but agreed that the experience gained had given all concerned a useful lesson, and that when the time was opportune there was no doubt that the scheme would be revived. A Special Sub-Committee was formed to make arrangements for next winter, when it was hoped to have a scheme of educational work for the apprentices, etc., and some interesting lectures for all in the trade. The next quarterly meeting is arranged, by kind invitation of Mr. Frank Murrell, to take place at Weston-super-Mare some time in September, when a definite programme for the winter will be submitted.

“Publishing in Ireland”

Extracts from Paper by SIR ROBERT BAIRD, K.B.E., D.L., at World's Advertising Convention, Atlantic City

IT will interest you people of the Atlantic City Convention, who think of the Irish race as other than the chosen expositors of peaceful persuasion, that printing and piety have been wedded in Ireland as far back as the fifteenth century. The cynic may say that these elements have long since been divorced. I demur. The art in which we are all interested is still a vital factor in spiritual as well as commercial development. The turbulent waters of the country have not absorbed its intellectual fountains.

The first book printed in Ireland was the “Book of Common Prayer,” in 1551, by Humphrey Powell, of Dublin. The historian has evidently little data regarding this remote period, his reference to it being pithy but precise. In 1609 John Franckton is mentioned as printer to the King for Ireland, with a right to publish all manner of statutes, grammars, almanacs, Acts of Parliament, Proclamations, Injunctions, Bibles and books. Belfast furnished some remarkable instances of Irish printing. James Blow and his brother-in-law, Patrick Neill, established themselves in the city—it was then only a country town—in 1696. They printed the Church Catechism in Irish, and a number of historical and other valuable productions—poems, plays, novels, and all miscellaneous literature of “a community rising in a desire for knowledge.” The first edition of “The Scripture in Ireland” issued from the press of James Blow. The original old wooden press used by the Blows was in use in Youghal as lately as 1824. Another notable Belfast printer of the period was James Magee, and Horace Twist, the tourist-chronicler, wrote in this connection:—“There have been printed in Belfast by one James Magee a few books in a much neater manner than in any other part of Ireland, both as to beauty of the types and the fineness of the paper.”

James Magee printed an edition of Milton’s “Paradise Lost” in 1772, and two years later—surely by way of a theatrical contrast a “School for Wives,” a comedy by Hugh Kelly. In 1769 “Paradise Lost” was reprinted by Wm. Magee (probably a son of James), who two years later produced a book of poems, chiefly in the Scottish dialect. “The Works of Robert Burns: an account of his life and a criticism of his writings, to which are affixed some observations on the character and condition of the Scottish peasantry,” in four volumes, was printed by and for Simms & M’Intyre, at 24, High Street, Belfast, in 1808. In 1815 “The Pleasures of Hope,” by Thomas Campbell, was printed by Samuel Archer, Belfast; and in 1816 Joseph Smyth, of the same city, reprinted a book published the previous year by John Law, New York, entitled “History of the War between the United States of America and Great Britain, declared by the Law of Congress, June 18, 1812, and concluded by the ratification and exchange of a Treaty of Peace at the City of Washington, February 17, 1815.” Oliver Goldsmith’s “Traveller” and “Deserted Village” were printed by Henry Greer, Belfast, in 1819.

The real newspaper press of Ireland began with The Dublin News-Letter of 1685. Five years later appeared The Dublin Intelligencer. Pue’s Occurrences followed in 1700, and lasted for fifty years, and was the pioneer of the daily press. About 1725 The Dublin Journal saw the light of day, and flourished for a century. The works of Dean

Swift, with the exception of “Gulliver’s Travels,” which bears the imprint of James Smyth, Belfast, 1828, were published at this office, and created a world interest. The brilliant satirist was a close personal friend of the printer, and used to drop into the office to supervise the reading of his proofs.

The Belfast News-Letter and General Advertiser appeared in 1737, and papers sprung up in Cork, Waterford, Derry, and Limerick. One cannot read any of the old files, or extracts from them, without perceiving that the same passions agitate society, and prevail amongst all sections to-day which had dominion in them many a long year ago. The same reports of commercial companies, tragedies, robberies, ministerial changes, matters concerning the Church, the Empire, the Altar, and the Throne constituted the news of the period.

The influence of a good, sound, wholesome press on every human effort—whether religious, social, domestic, political or industrial—was so generally recognised that soon the newspaper became the real autocrat of the breakfast and tea tables, and had much the same influence in curbing insular prejudices and educating the community to a wider breadth of vision as the university exercises over its students. The newspaper also was a tremendous inspiration to commercial and industrial expansion. The possibilities of advertising were eagerly recognised, for out of the twelve columns which made up The Belfast News-Letter of the 21st November, 1760, seven were filled with advertisements. The Freeman’s Journal, the precursor of the present-day paper of that name, appeared in 1763, and had its victories and vicissitudes.

It was not until September, 1870, that the first halfpenny evening paper saw the light in Ireland. That was The Belfast Evening Telegraph, issued by W. & G. Baird, at the starting of which I was present, and with which I am associated as chairman of directors. It was an instantaneous success. Nourished by practical and skilful hands, it soon grew to maturity, and has long since celebrated its jubilee; and though it has abbreviated its name to The Belfast Telegraph, it has so enlarged the sphere of its utility that it is now one of the strongest links between Ulster and the rest of the world. Subsequently we had the Ulster Echo, which ceased publication during the war; The Irish Daily Independent, The Evening Herald, The Dublin Evening Telegraph, The Dublin Evening Mail, The Cork Examiner, The Cork Constitution, The Irish Telegraph, and others.

Ireland has the resources of a great country, and those who are in the van of enterprise are alive to the fact that success can only be achieved by means of adequate and judicious advertising, and that an opposite policy must eventually lead to stagnation and failure. This, believe me, interprets the business sentiment of the hour.

I am an optimist. Ireland has great industries and greater resources. When the clouds of depression merge into the darkness of oblivion, and when the silver tints of a brighter era clarify the horizon, her future eminence—agricultural, commercial and industrial will only be a matter of time. She will march proudly through the avenues of production to the goal of prosperity, and the advertising expert will lead the way.

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Single and Double Entry: Preparation and Rendering of Accounts: Capital and Trading Accounts: Trial Balances, Balance Sheets: Bill Transactions: Private Drawings: Bank Account and Investments: Private Ledger: Order Sheets, Work (Instruction) Dockets, Daily Time Sheets: Collection of Costs: Keeping and Taking of Stock, Plant and Materials: Maintenance and Depreciation Accounts: Analysis (and Allocation) of Establishment Charges—of Working Position—of Sales—of Labour Values—of Estimates and Actual Costs: Discounts and Commissions: and Miscellaneous Forms and Diagrams designed to furnish Pointers for securing Smoothness in Inter-departmental Working and for Future Operations based on Past Trading, with copious examples.

By FREDERICK S. BARNETT

PART I. SECTION II.—(continued).

A WELL-KNOWN writer has stated that "Method in work halves the labour and doubles its product." If this be true of work in general, it applies with concentrated force in all that relates to that of the counting-house, for in no department does a come-day-go-day policy more quickly reveal itself. Any neglect or postponement of a single step of the day's duties can only be recovered by exhaustive strain upon a subsequent day, or at a grave risk of error in the course of a spasmodic rush. For this reason alone there is justification for dwelling upon the need for time-table regulations for all engaged in its operations.

But here we desire to emphasise the point for a more specific reason. The general work of the accountancy department may be under the direct control of a conscientious, systematic, and painstaking official; but that will not meet all contingencies. All real and ultimate responsibility centres in the directing brain, whether that of the sole proprietor, managing director, or general manager of the business. Fulfilling that responsibility to its utmost extent, such an one must keep himself in closest possible touch with every day's doings, with the movements and operations of each executive member of the staff. To some extent the method of attaining this has been illustrated when dealing with the day's correspondence by the medium of the "waste book," and more recently with the collection of costs to facilitate the prompt forwarding of invoices. It can now be carried a step further by suggesting a time-table system, which, of course, is subject to adaptation to the special circumstances of particular establishments. We will define it as the

MANAGERIAL TIME-TABLE.

a.m.	
9.0	Secretary to attend to deal with correspondence
10.0	Town Travellers to report
11.0	Town Collector to report
11.30	Chief Accountant to report generally on his department
12.0	Case-room Overseer to report
p.m.	
12.15	Litho Overseer to report
12.30	Machine (Letterpress) Overseer to report
12.40	(Litho) Overseer to report
2.0	Bindery Overseer to report
2.30	Chief Accountant on Bank business
3.0	Estimate Clerk to submit <i>re</i> enquiries
3.30	Invoices for examination
4.0	Outgoing Letters for examination and signature

In degree as such a time-table is adhered to the manager or proprietor will keep himself *au fait* with manifold details in a manner that he will never achieve if he depends solely upon his legs and powers of observation. Ten-minutes' interviews will generally result in closer information than any amount of casual inquiry. At least, that is the writer's experience, as each official, knowing his appointed time, prepares himself for getting through in the shortest time possible. Of course, it is understood that a hundred other details—to name only two, interviews (in or out of the house) with clients, and *courteous* attention to wholesale travellers—have to be interspersed with those of the staff; such only give emphasis to the need for promptness (and brevity) in adherence to the suggested time-table.

COLLECTION OF ACCOUNTS.

Following up the line of thought here entered upon, a word may well be directed to this subject. No one, of any business aptitude whatever, can be oblivious of the importance of regularity of supervision over the collection of outstanding accounts. The debit side of the bought ledger is generally ever-present with the management, any neglect in meeting its demands entailing direct penalties in the loss of discounts, and indirectly by loss of credit and opportunities of securing advantageous purchases. Slackness in collections may easily bring about such penalties. Therefore, we must recognise the imperative necessity for a daily overhauling of the credit side of the general ledger as indicated by the town collector's report. Country collections fall under the supervision of the cashier as a rule, who deals with them by rendering of statements when due, and by following-up letters when overdue.

Probably the general experience will coincide with that of the writer, that the town collection requires more attention than that of the country, in a general business, for reasons not difficult to realise—among others, that the individual items are usually on the smaller side and numerically greater. Then where such accounts run into hundreds, there arises a keen need for quick method of examination and instruction when the town collector makes his daily report at headquarters. To go through one or more voluminous ledgers is at once too slow and too laborious. Therefore, he should be armed

with a list of accounts collectable in a handy form, made up daily, or at least periodically, and a duplicate (if considered necessary) for office use. The maintenance of such a list does not incur any large amount of clerical labour, save perhaps at quarter-day. A convenient form is such as follows:—

Led. fo.	Name	Amount	Regular Pay-day	Promises
		£ s. d.		
368	W. Jones	7 6 0		
532	S. Samuels.. ..	22 10 0	1st Wed.	
863	A. Whitmore & Sons ..	13 13 0		22.6.23
870	Rapson & Co., Ltd. ..	31 11 6	1st Mon.	
925	Rose & Co. (overdue-press)	5 10 0		18.5.23 20.6.23
938	Wilkinson Boot Co., Ltd.	15 8 0		
951	Armstrong & Keeley ..	76 12 6	2nd Mon.	
963	G. Williamson	3 10 0		22.6.23
Misc.	F. Antrobus (cash trans.)	1 18 9		
Misc.	L. Levison do. ..	3 2 6		

To such as have a regular pay-day, the collector may save himself disappointment by forwarding a couple of days in advance an advice note in customary form that "Our representative will have the pleasure," etc., accompanied by statement, with the hope of receiving further commands. The general idea is that the head of the house (proprietor, manager, or what not) can in a few minutes acquaint himself with the actual position and give any instructions for guidance of cashier or collector. Not to extend the subject unduly, it may be added that the collector, on handing in his collections to cashier in the evening, would mark off actual collections and add any new ones arising, so that every morning's work may lie clearly before him.

INVESTMENTS OR DEPOSITS.

Before closing this branch of the subject, it may be well to add a few words upon the wisdom or necessity of creating a reserve account, be it large or small, as distinct from the floating balance of the ordinary current account. Bank managers are proverbially most obliging to their regular customers, in the shape of temporary overdrafts and so on. But it is their business to "sell money" as well as to hold it in trust for clients, and the overdraft is one of the channels through which they occasionally realise a narrow margin of profit, which the one obliged must expect to pay. Now the trader who keeps his account merely "balanced" is in exactly the same position as one of his own workpeople who draws his weekly wage and lays out the whole of it in the interval between one pay-day and another without incurring debt. If emergency arise there is nothing to fall back upon. Therefore, however small the business, one with foresight will always strive strenuously to create a reserve commensurate with the capital involved in the business, either in the form of a deposit account earning small interest or in realisable securities. The possession of such a reserve will generally enable a man to undertake profitable transactions that otherwise he must allow to pass him by. It is also conducive to a good night's rest.

Complimentary Luncheon

In recognition of his ten years' presidency of the Leeds and District Master Printers' Association, Mr. H. Cooke, managing director of Alf. Cooke, Ltd., was recently given a complimentary luncheon and presented with an illuminated address. Mr. J. A. Stembridge, Mr. E. G. Arnold, and Mr. Henry Jenkinson paid tributes to the valuable work of Mr. Cooke on behalf of the Association,

Miscellaneous Advertisements

ESTIMATING CLERK with good knowledge of Bookbinding wanted. Written applications with full details as to experience, salary, etc., to Box No. 20, c/o THE CAXTON MAGAZINE, Avenue Chambers, Southampton Row, W.C.1.

THE PROPRIETORS of British Patent No. 100,729, relating to "Improvements in Matrix Bars for Type Bar Making Machines and in the Type Bars produced thereby," desire to enter into negotiations with one or more firms in Great Britain for the sale of the patent rights or for the grant of Licences to manufacture under royalty. Enquiries to be addressed to D. Young & Co., Chartered Patent Agents, 11 & 12, Southampton Buildings, London, W.C.2.

FOR SALE, in excellent condition, full size Demy Model A "Caxton," latest style, with bottom ink vibrating drums, complete with all accessories, patent two-position platen for cameo, cutter crush, and extra heavy embossing. Included in sale specially cut bar chases for book work. This machine can be highly recommended for card box makers, photo mount and showcard manufacturers. Low price to clear. May be seen in working order by arrangement with Hudson & Son, Edmund Street, Birmingham.

TYPOGRAPHICAL ARTIST wanted, who has a knowledge of up-to-date type-setting and the ability to create attractive lay-outs for catalogues, folders, and all classes of letterpress printing. Salary will be in accordance with ability, and applicants should give full particulars of past experience and be able to produce specimens of their work.—Apply by letter only to Secretary, Sir Joseph Causton & Sons, Ltd., 9, Eastcheap, London, E.C.3.

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*Country Printers and London Competition**The Editor, CAXTON MAGAZINE.*

Dear Mr. Editor,—I have carefully perused the June issue of THE CAXTON MAGAZINE, and I must really congratulate you upon its production. There is one subject on which I should like to make some comments, namely, "Country Printers and London Competition." I can imagine the feelings of the country printer who is ambitious and wants to get on and is not content with doing the business cards, memos and small jobbing stuff required for the local district wherein he has such a limited sphere; but at the same time, I cannot agree with his idea of a combination. My principal points against this scheme are:—

1. A. transfers the printing to B. because they are better fitted for that particular job, and in many cases the job will go wrong because the principal or the representative who has taken the order cannot possibly give an eye to it as it is passing through its various processes.

2. The chief advantage of all combinations is the reduction of overhead charges, and under the "Contributor's" scheme, it does not make it clear how this is to be brought about.

3. All the correspondence and clerical labour is duplicated, the customer sends his order to A., A. transfers it to B., and so on until the job is ultimately finished, which incurs additional overhead charges.

Of course, it is quite easy to turn down various schemes, and I would not turn down this scheme unless I had some alternative to put in its place; therefore, my advice to a country printer who feels that there is not sufficient scope for his energies on account of the conditions laid down in the article referred to above, is, that he should adopt the same principle as the large London and provincial houses have done, which is, that he should get some speciality and concentrate on that speciality. He must not be dismayed because the price appears lean at the commencement. On going through the matter very carefully, he will find that, apart from his material costs, when the article is produced in mass, in all probability, by taking the shortest road, cutting this process out and that process out, he will be able to reduce his cost by probably 50 per cent., or possibly more. What other people have achieved, he can achieve; and if a London house can sell at 2d., he can sell at 2d., or possibly 1½d. My contention is that the London workman is no more clever than the average provincial man, and when the workpeople are tuned up to concert pitch he can compete with London in any line that he cares to go in for. He must realise that if he wishes to make a success, his prices must be right; he must spend a few hundred pounds in laying down the most up-to-date machinery to produce any particular speciality. I expect he will say to himself, "What am I to do; what is there to do that has not already been done?" If he asks himself this question, and after careful consideration he finds there is nothing, then he is not the kind of man who should go in for such a venture, because it clearly demonstrates that he has no imagination, that he is industrially blind, and must classify himself in the same category as the pioneer in the middle of a forest who cannot obtain wood in order to light a fire. I feel sure that if the country printer would give this serious consideration and adopt the scheme, after a few years' hard work his business would become

more or less automatical, and he would not have the anxiety of pleasing the various cranks who, from time to time, tax the patience of the printer almost to breaking point.

Yours faithfully,

Leeds.

V. H. WATSON

(Joint Managing Director, John Waddington, Ltd.).

The King's Levee

MR. E. GEORGE ARNOLD, Pro-Chancellor of the University of Leeds, was presented to the King by the President of the Board of Trade at a levee at St. James's Palace last month.

New Sports Ground at Aylesbury

MR. HOWARD HAZELL, Chairman of Messrs. Hazell, Watson & Viney, Ltd., has opened a large sports ground, eight acres in extent, close to the printing works, for the benefit of their employees. This has been provided at a cost of over £2,000, and provision is made for cricket, tennis, bowls, together with a playground for children and a well-appointed pavilion. Mr. Hazell, in opening the grounds, said the firm was delighted to make this provision in the interests of the health and recreation of their people.

A Strong Combination

THE well-known printing and stationery business of Burrup, Mathieson & Sprague, Ltd., established in 1730, has recently undergone a change of management. Of the old board of directors Mr. F. W. Burrup, who is well known in the City of London, alone remains, and the controlling interest has been secured by Mr. A. G. Gronow, C.B.E., Mr. P. G. Bryant, and Mr. G. W. Bourne. These are well-known names in the printing industry, and each of these gentlemen has been connected with some of the largest and most important interests in the trade. Mr. Gronow was, as every printer knows, with Messrs. Waterlow & Sons, and afterwards managing director of De La Rue's. Mr. Bryant was one of the managers of Waterlows and of De La Rue's, and Mr. Bourne was for some years manager of W. H. Smith's printing press at Letchworth, afterwards with Waterlows, and sales controller at De La Rue's. The new executive is therefore comparatively young, and made up of men of enterprise, but it is their determination, we understand, to maintain the sound traditions of this historic business and to carry on without any undue interference with staff arrangements. The new designation of the firm will be Burrup, Mathieson & Co., Ltd., the chairman of which will be Mr. Wm. Harrison, LL.B., solicitor. The business hitherto done by this house has been largely city business. Certain banks have given consecutive contracts to them for over a century. Besides company work, a large and sound commercial business has been built up, and it will be interesting to printers and stationers throughout the country to know that this house with such a fine reputation is laying itself out to undertake for the trade those special commissions such as certificate engraving, prospectuses, note printing, etc., which are quite out of the way of the ordinary printer. This firm has a magnificent printing establishment in Southwark Street, and a city office and showroom at 31, Throgmorton Street.

Hunter's Machine for Phototype Composition

THE specification for this revolutionary machine has recently been published. The reference is No. 195,104, September 21, 1921. The invention relates to a process of preparing printing plates for the production of type matter with or without illustrations, utilising the lithographic process, and the essence of the invention is the successive and individual production of the elements of the type matter by optical means. A flexible photographic film, 6, is made from letter designs to contain negatives or positives of all the characters required. The film, 6, is actuated by keyboard mechanism so that any desired character can be brought into the path of a beam of light projected by an optical system, 14, on to sensitive material, 16; the parts are contained within a light-tight casing, 17.

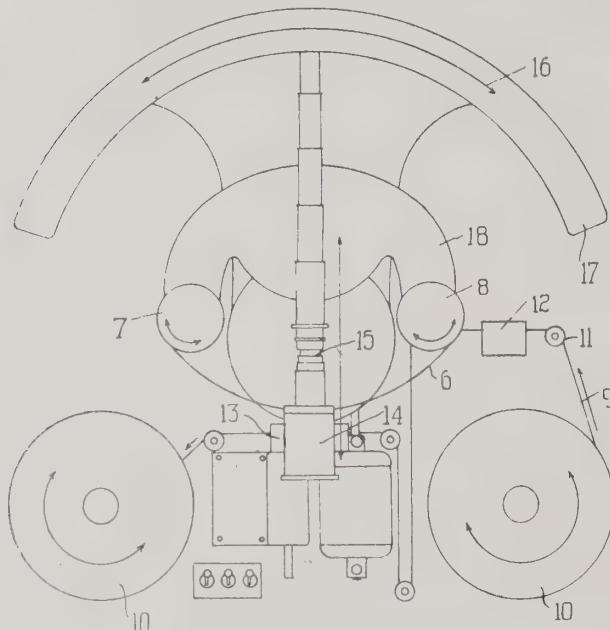


Fig. 1.

The optical system may include an electric lamp with a condenser, an objective or projecting lens, and an automatic shutter. When the desired character is brought into position by the keyboard mechanism, the shutter is opened and closed to make the exposure. A visible indicator may be provided outside the casing to indicate each letter as it is projected; this indicator is connected with the keyboard, and shows the total spacing of the letters in a line at the same time as the number of letters for that line, so that the word spacing can be determined when the line is completed. Fig. 1 is a diagrammatic view of one form of photographic type-setting machine for use with a keyboard. Fig. 2 is a view of a portion of the film strip. An operating table has a series of keys and slides, the operation of which sets up in the indicating mechanism visible characters corresponding to the characters that are to be photographed upon the sensitive surface. The adjustment of an element in the slide causes the automatic selection of the style of type—roman, arabic, script, etc. This type is in the form of negative stencil on a film band, 6, wound on and off the drums 7, 8. As the photographic reproduction from the negative stencil 6 can proceed automatically at a very much higher

rate of speed than the manual operation of keys on a keyboard, it is desirable not to control the displacement of the stencil film 6 directly from the keys, but rather through an intermediate control mechanism, which comprises a perforated strip 9 carried by rollers 10, 11, which may subsequently operate the necessary displacement of the strip 6 through electric selective mechanism. The displacement, therefore, of the element within the slide will cause the punching of a slot on a strip within the casing on the keyboard, whilst the operation of an element within the slide governing the size, for instance, of the character within the group of the particular style selected will cause a second indication to be punched on the strip in predetermined relation and grouping to the first grouping. Similarly the depression of a key corresponding to a particular letter in the given style will also operate a separate punching in the strip. The operation of the keys not only cuts a punching in the record strip, but also sets up corresponding characters visible to the operator in the window 12 of the indicator, so that he will be aware as he approaches the end of a line of typed matter, and be able to make the necessary adjustment in the spacing of the individual letters of the words and

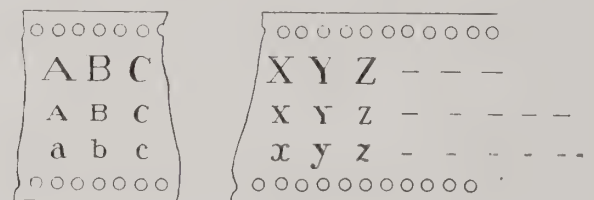


Fig. 2.

the words themselves. The operation of another key will operate the punch of a further indication on the record strip automatically to effect later the necessary justification of the symbols, that is to say, the space through which the carriage must ultimately be fed between the successive exposures of characters.

Should any error have been made in the setting up of punchings in the record strip 9 this can be corrected by the operation of further keys, which in a certain area of the record strip also causes the operation of certain corrective punchings.

The record strip 9 then obtained from the operating tables is passed from a drum 10 upon which it is wound over the guide roller 11 and through a master control box 12, then through a control box 13 to be wound upon another drum 10. The control boxes 12 and 13 are so arranged that the normal operative portion of the record strip 9 lies within the box 13, when a corresponding corrective portion of the strip lies within the box 12. As only one character at a time is printed, the operative portion of the record strip 9 for one single character alone will at a time be effective within the box 13 and will cause the automatic printing of such character, unless at the same moment in the box 12 that portion of the strip lying within it is provided with a corrective punching which will then operate as a master control and come into effect, instead of that portion of the strip which is within the box 13 at that moment, that is to say, the electro magnetic mechanism operated by these con-

trol boxes 13 and 12 are arranged in series with one another so that the mechanism of the box 13 only comes into operation if not cancelled or corrected by box 12.

The record strip 9, by passage through the boxes 12 and 13, causes, firstly, the unwinding of the film strip 6 until a certain area is reached corresponding to the style of character desired. It then displaces a strip within this area selected until a definite individual character is reached and is accurately placed in the light path of a projection system 14, whereupon the shutter upon the focussing mechanism 15 is automatically operated by the record strip to photograph the selected character upon the sensitive surface within the light-tight casing 17. The focussing mechanism 15 can be displaced relatively to the sensitised surface, and to the character film to obtain any desired size of projection image.

The sensitised surface 16 upon which the character from the film strip 6 is to be received is arranged within the light-tight casing 17 capable of rotation about a pivot, whilst the casing 18 carrying drums 7, 8 is also rotated about the same pivot, so that, therefore, in this case the drums 7, 8 will be wound or unwound respectively until a certain area is reached corresponding to a certain style, whereupon the casing 18 is moved about its pivot to bring from within this area a certain character on the strip 6 into the light path of the projection system 14.—Edgar Kenneth Hunter, 74, Primrose Mansions, Battersea Park, London.

Luncheon to Employees

MEMBERS of the staff who have done more than forty years' service with Messrs. Jas. Truscott & Son, Ltd., have been entertained by Sir George Truscott at luncheon at Cannon Street Hotel. Sir George, who presided, was supported by the other directors, Mr. H. D. Truscott, Lieut.-Col. J. R. Truscott, Lieut.-Col. R. F. Truscott, Mr. Albert Bennett (late general manager), and Mr. W. S. Tredgold.

The veterans present were:—Messrs. A. C. De Jersey, 64 years' service; C. Perman, 56; W. Smith, 53; F. G. Perman, 48; M. Rushbrook, 47; P. Steel, 44—composing room; H. Gillman, 55; H. Joselin, 54; T. Deverell, 50; C. Deverell, 47; W. Evans, 43; R. Burrows, 42; J. Cartwright, 40—binding department; J. Cannon, 60; R. Rutt, 48; H. J. White, 40—machine department; T. Walters, 54; H. Page, 45—numbering department; J. Newton, 55—ruling department; E. C. Clark, 41—office.

Sir George, proposing the toast of "The Veterans," gave many interesting reminiscences of the past. He drew attention to the remarkable fact that in addition to the long service of so many members of the staff, a considerable number of the veterans present had succeeded their fathers in service with the house of Truscott, while in some cases a third generation was already represented in the house.

Mr. F. G. Perman proposed the toast of "The Firm," and coupled with it the name of the Chairman, Sir George Truscott.—The Chairman briefly replied, and Mr. Ernest Clark proposed the health of the one other director who qualified by length of service with the firm to be considered a veteran, viz., Mr. Henry Truscott.—The toast was very cordially received, and Mr. Henry Truscott briefly responded.

Opening of New Entrance to Caxton Home

THE Caxton Home, Limsfield, put on a gay appearance on Saturday, June 16, on the occasion of the opening of the new entrance gateway and gates, presented by the South London Caxton Musical Society. The gateway is quite an imposing structure of brick and stonework, and the gates are built of English oak and partially panelled. Over 150 subscribers and friends of the Institution were present, including the Right Hon. G. N. Barnes, C.H., the Right Hon. C. W. Bowerman, M.P., Messrs. C. J. Drummond, J.P., T. E. Naylor, J.P., W. F. France, J.P., W. Warren, T. H. Middleton, and H. W. Clark (Electrotypers' Society), H. Murch (Daily News), E. J. Nichols (Friendly Societies' Convalescent Home), G. C. Josland and J. R. Triggs (South London Caxton Musical Society), E. Briscoe and J. J. Deasy (trustees), and S. J. White (Secretary). Quite a number of ladies also favoured the company with their presence. Mr. H. Murch (Vice-President) having opened the gates and handed them over to the trustees of the Home, referred to the many years of active work for the Home of the Society—its cash contributions to its funds, the War Memorial Wing, endowment of beds, the gift of a greenhouse, and last, but not least, a wireless listening-in set. He paid a generous tribute to Mr. G. C. Josland (trustee) and Mr. J. R. Triggs (hon. secretary) for the good work they had accomplished.—Mr. E. Briscoe (senior trustee) accepted the gift, and thanked the Society for their very useful and handsome present.

Mr. C. J. Drummond moved a vote of thanks to the South London Caxton Musical Society, and warmly eulogised their work for the Home.—Mr. C. W. Bowerman seconded the vote, which was enthusiastically agreed to.—Mr. Murch was presented with a silver key, suitably inscribed, as a memento of the occasion.—The company then adjourned to the Home, where a tablet was unveiled by Mrs. Clark, opening the "Robinson Memorial Bed" for the benefit of electrotypers and stereotypers, and Mr. Clark (Secretary, London Branch) was handed a framed illuminated certificate entitling him to nominate patients to occupy the bed.—Mr. Clark suitably replied.

Later, in the War Memorial room, Mr. C. J. Drummond laid a commemorative wreath at the foot of the memorial screen, this being the second anniversary of its dedication, and expressed the hope that as the years went by similar gatherings would meet to pay their respects to the men who had laid down their lives in the war. He also placed the "Book of Remembrance" in the cubicle of memorial screen. This book, finely bound by Messrs. Jas. Truscott & Son, with illustrated frontispiece, contains the names and other records of 2,570 officers and men. Mr. C. W. Bowerman, having paid a tribute to the men in the printing trades who had fallen, suggested a "two minutes' silence" after the sounding of "The Last Post," which was feelingly responded to.

These little functions having been concluded, the company adjourned for tea, the number present taxing the resources of the master and matron to find accommodation in the dining hall and adjoining rooms.

A presentation of a complete set of bowls was made by the employes of Messrs. J. Truscott & Son, and a trial game was played on the bowling lawn.



Mr. R. J. Lake's Will

THE will of the late Mr. Reginald Lake, formerly director of the Federation of Master Printers, has been proved at £13,017, net personalty £9,936.

Hazell, Watson & Viney's Annual Meeting

A TAX-FREE dividend of 9 per cent. on the ordinary shares was declared at the above. Mr. W. Howard Hazell, J.P., presided, and made an interesting comparison of pre-war and present wages, showing that the position of the workers in the printing industry has considerably improved.

Mackie & Company's Wayzgoose

THE employes of this firm had their annual picnic last month, and, from newspaper reports, seem to have had a good time. Mr. and Mrs. Coppock were present, and a very carefully planned programme, of which the chief feature was a bowling match, was carried out.

Geo. W. Jones—Common Councillor

MR. GEO. W. JONES, the noted printer craftsman, of Gough Square, Fleet Street, was elected a Common Councillor of the City of London on Tuesday, the 29th May. Mr. Jones' votes totalled over 100 per cent. more than the combined polls of the other candidates. It may seem strange that the Ward of Farringdon Without, which includes Fleet Street and the surrounding district, has not hitherto had a printer as its representative on the Council of the City of London.

T. C. Thompson & Son, Ltd.

FOR family reasons the above business of printers' engineers in Manchester has been converted into a private limited company, under the style of T. C. Thompson & Son, Ltd. The business will be carried on under exactly the same management as heretofore, with Mr. Sydney Thompson as permanent director. Mr. S. Holt and Mr. J. H. Hill, who have been with the firm for many years, have been appointed directors.

The Manchester and Salford Master Printers' Association

MR. W. CLARE-LEES, President of the Manchester Chamber of Commerce, was the guest at luncheon of the above Association on Thursday, 7th inst., at the Victoria Hotel. There was a representative attendance of members. Mr. H. A. Bethell, President of the Association, was in the chair, and among others were:—Mr. W. Johnson, ex-President of the Association; Mr. J. R. Scott, President of the Newspaper Society; Mr. F. Waterhouse, President of the Monotype Users' Association; and Mr. J. S. Brunton, Vice-President of the Lancashire and Cheshire Master Printers' Alliance.

De La Rue, Ltd.

MR. SIDNEY LAMERT, who was appointed chairman and managing director of Messrs. Thomas de la Rue & Co., Ltd., in May, has made an important report to the board in relation to the affairs of the company.

He states:—"In every department expenses must be drastically cut and the strictest economy practised, but these savings alone will hardly suffice. It will be advisable to effect, at least temporarily, some arrangement with the holders of our convertible 8 per cent. mortgage debenture stock. There is, as you are aware, £1,200,000 of this stock in issue, and the complete service of it calls for £115,000 per annum, including sinking fund and interest. In addition we have outstanding an earlier issue of £260,000 of 4½ per cent. mortgage debenture stock carrying a first charge."

After pointing out that the drain on the company's resources has been increased by, among other things, the necessity of providing finance for the subsidiary business of J. A. Weir, Ltd., Mr. Lamert adds:—"While the company has still in hand ample cash resources for all trade requirements, and is in no sense embarrassed, the fact has to be faced that we have to provide a sum approximately of £125,000 per annum in debenture interest and sinking fund payments."

"My recommendation is that we should immediately take the debenture stockholders into our full confidence, advising them that in their own interest they should relieve the company during the next three years of the necessity of making sinking fund payments, and for the same period should accept interest in the form of deferred certificates payable out of the profits of the business. It will also be necessary to obtain their consent to such a modification of the guarantee given by J. A. Weir, Ltd., as will enable that company to finance its business by recourse to its own bankers."

"It would, I think, be reasonable to advise the debenture holders that the current trading losses will quickly be eliminated, and that within a short time the business as a whole can be placed on a sound profit-earning basis."

The board have adopted Mr. Lamert's recommendations in full, and at a meeting of shareholders they were also adopted subject to slight modification.

THE T. W. & C. B. Sheridan Co., Ltd., announce that Mr. F. T. Larder is no longer associated with the company.

FOR the third consecutive year the horse vans of Fry's Metal Foundry, so often seen delivering "Fryotype" printing metals in the Fleet Street area, competed successfully in the annual London cart horse parade held in Regent's Park. The prizes secured by Fry's vans included one first prize and one third prize.

The Caxton Magazine

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AMERICAN TYPE FACES

ORIGINATED BY THE AMERICAN TYPE FOUNDERS COMPANY

This Foundry is continually producing new faces and is responsible for the introduction of many popular and complete type families, which include the Cheltenham in twenty-three distinct faces, the Bodoni in nine, and many others, including those shown on this page.

Cloister Oldstyle

Cloister Italic

CLOISTER TITLE

Cloister Bold

Cloister Bold Italic

CLOISTER BOLD TITLE

Cloister Bold Condensed

Goudy Oldstyle

Goudy Italic

GOUDY TITLE

Goudy Bold

Kennerley

Kennerley Italic

FORUM

Motto Series

Souvenir Series

Drew Series

Della Robbia Light

Packard Series

Packard Bold

CONDENSED COMSTOCK

Comstock

COPPERPLATE GOTHICS

HEAVY COPPERPLATE

LIGHT COPPERPLATE

HEAVY CONDENSED

LIGHT CONDENSED

HEAVY EXTENDED

LIGHT EXTENDED

COPPERPLATE BOLD

GOTHIC SHADED

ENGRAVERS SHADED

TITLE SHADED LITHO

Antique Shaded

Chelt. Bold Shaded

Chelt. Bd. Italic Shaded

Chelt. Extrab'd Shd.

Bodoni Bold Shaded

Franklin Gothic Cnd. Sh'd.

Invitation Shaded

Roycroft Tinted

Typo Text

Wedding Text Shaded

Typo Shaded

Engravers Old English Open

Washington Text Shaded

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THE CAXTON MAGAZINE

A PROGRESSIVE ORGAN
OF THE GRAPHIC ARTS

Edited by A. E. OWEN-JONES

Future of the Joint Industrial Council

By BRIG-GENERAL W. WRIGHT BEMROSE

IN formulating one's ideas on the possible influence and service of the J.I.C. to the printing trade, one has to distinguish between the ideal and the practical. And it may be easier to visualise the former than to put the latter in practice, and yet this must be our object.

There can be no doubt but that the Council must, as time goes on, become more useful and exert more influence, or fail to achieve its object.

It has been in existence four years, and has made considerable progress, but its full scope of usefulness has not yet been realised by many. There are still those, both employers and employes, who have little faith in it, although their number is rapidly decreasing; for the Council has to some extent proved its value, more particularly in connection with conciliation matters. But as regards CONSTRUCTIVE WORK, it has not made the progress that might have been expected.

The ideal to be arrived at is already expressed in the "objects" as laid down in the Constitution. What higher aims can we have than to "promote good relationship between employers and employed; to secure co-operation and the recognition of mutual interests; to encourage direct contact between employers and workers; to devise ways and means of settling any differences that may arise," and so on? All most excellent objects, *and attainable if both parties so desire and determine.*

And so, after all, we are beginning to realise that the "ideal" may, and can, become the "practical."

To attain our objects, we must have greater confidence in one another. Our aims must be for the mutual improvement and uplifting of all concerned, and not merely for party gains.

As regards "confidence": Has not the time come when "the lamb may (with safety) lie down with the lion" in the printing world, especially as there may be some doubt as to which is which in these days?

Are not the Trade Unions now in such a position that they can enter into a conference with the employers with such confidence as will enable them to take a *wider view*, realising that what is for the good of the industry is, broadly speaking, for the good of all employed in it?

You cannot have contented employes in an industry which is not prosperous, any more than you can have contented employers, and you *should not* have an industry, which is doing well, in which the employes are not participating in its prosperity.

It is the old question of whether "we are, or are not, all in the same boat." We cannot *imagine* a successful crew who do not pull together, and yet there are the same individual differences in a crew as in an industry.

How, then, can we pull together, and what are the points which prevent our doing so—the points in which our interests do not coincide?

The chief difficulty is, of course, the question of "personal remuneration," and if only some better way of settling the differences which arise on this point could be found, possibly all other questions would soon be solved.

It is just such questions as this which should be quietly discussed in a friendly manner at the J.I.C. meetings, with a view to seeing whether some better and more rational, and less disastrous, method of settlement cannot be devised. *And this discussion should take place*—in the abstract (if thought well) at a time when the question is not actually due for immediate consideration.

There are many other matters of a *constructive* character which the Council should consider and determine.

The Apprentice Question is overdue for settlement. Health matters are receiving considerable attention. There is still much to do by way of organising the trade throughout the country—much more co-operation is needed here.

On the question of Old Age Pensions many difficulties are encountered. It would seem as if this may have to remain a Government matter.

Speaking personally, I think the time is coming when the employers, as a whole, will wish to consider if there is any possible way of supplementing the national pension, by acknowledging good and long service—some individual firms do so now—but for this to become a trade matter involves the question of "ways and means," for it would necessarily impose an additional burden on the industry (even if it were a contributory scheme) which could hardly be met without the workers' co-operation.

This is, however, a question for the employers. But, before such a scheme could be acceptable, some adjustment would be necessary in the Old Age Pension Act, permitting recipients under that Act to enjoy supplementary grants and the results of their own savings (within certain limits) without imperilling the amount of their pensions.

Another matter which might well engage the attention of the Council is that of Production. An economic production is absolutely necessary to regain our export trade, which in its turn is vital to the interests of all workers, all businesses, and to the nation at large.

The influence of the Council—apart from any legislation—will only come as the result of the good and sound work which it accomplishes. There is therefore a great personal responsibility on its members, to see that its deliberations are conducted with the one end and aim of uplifting the industry in every possible way.

Nothing is more necessary to the J.I.C.'s success and usefulness than strong and united Trade Unions to act with a strong and united Employers' Federation. It is bad enough when these two parties disagree, but infinitely worse when dissensions arise *within* a party, as this engenders even more bitterness and greater suffering. But *any* dispute

which interrupts business lowers the status of the trade and all engaged in it.

The possibilities of the Joint Industrial Council are enormous; its objects are great, and (I believe) attainable, if only the goodwill and understanding of the parties comprising it are gradually increased, with still further co-operation and a sincere desire for useful fulfilment.

Relative Prevalence of Tuberculosis Among Workers in Different Trades

Methods which are likely to Reduce the Incidence in Special Trades

IN THE PRINTING INDUSTRY

Paper read at the Conference of the National Association for the Prevention of Tuberculosis, held in Birmingham

By GEORGE A. ISAACS, of the National Society of Operative Printers and Assistants, Printing and Kindred Trades Federation, Printing Trades Joint Industrial Council, &c., &c.

IN presenting this paper, I have to ask that the Conference will remember that I am not a scientific or trained investigator, but an interested layman who is anxious to submit the layman's point of view on behalf of an industry sadly suffering under this disease.

It is now generally accepted that the prevalence of tuberculosis is relatively higher in the printing trades than in any other. This opinion is held in other countries as well as in England. Available information and statistics on this point are contained in a report by the U.S. Labour Department. Here are figures given for England, Holland (De Vooy), France (Guignard), Austria, Italy (Carozzi), Germany (Hahn), Switzerland (Bertillon) and for the United States, with copious references, showing the same prevalence of tuberculosis amongst printers in each of those countries.

There is ample evidence that this question is one of some concern to governments in other countries, but not in England even before the "tranquillity" era. Official inquiries have been held and reports published, and from the Report of the United States Department of Labour the following reference to German experience is given: "Even in those German cities in which the death-rate among printers has been very notably lowered of late years, actually below that of the general population, yet if one takes the tuberculosis rates alone, the printers are always in the lead. For instance, in Munich, in 1907, tuberculosis caused 30.4 per cent. of all deaths among members of the general sick fund, while, among the printers, 46.3 per cent. were from this cause."

MORTALITY TABLES OF PRINTERS.

The late Professor Benjamin Moore, D.Sc., F.R.S., conducted an inquiry into the prevalence of tuberculosis in the printing industry for the Department of Applied Physiology and Hygiene Medical Research Committee. With the active co-operation of the printing trade unions and approved societies, he examined mortality tables and obtained information showing the inroads of tuberculosis amongst English printers. In an article in *The Lancet*, November 9, 1919, he draws attention to the fact that the death-rate amongst the trade union compositors "over a period including the thirty-five years previous to the outbreak of the

war proves that the relative death-rate from phthisis during that period fell from one death from phthisis in three total deaths to less than one death from phthisis amongst five total deaths." After commenting upon this fact, he says further: "It is commonly supposed that compositors are the most heavily hit in the printing trades by phthisis. This is not, however, the case, for amongst one unfortunate set of these workers, namely, the operative printers and assistants, nearly *one-half of all the deaths are due to phthisis even in the present times.*" (The italics are Professor Moore's.)

A PIGEON-HOLED REPORT.

Professor Moore amplified this point in a report of his investigation which now lies somewhere in a dusty Government pigeon-hole. He says: "This trade union, attending to machines only, has had and now has the worst incidence of tuberculosis in the branches engaged on printing work." He gave very full details of his inquiry, and re-stated the astonishing death-rate from tuberculosis amongst printers' assistants. The records upon which his report was drafted are, I understand, in the library of the Department of Applied Physiology, and I am in a position to supply this Association with a complete copy of the pigeon-holed report. Professor Moore's figures were up to and including 1914. I have prepared information on the same basis including the years 1915 to 1922; before quoting those figures it is advisable to make the following comments—first that we are satisfied that there are more deaths from tuberculosis than the death certificates would indicate. It should be remembered that in a trade union such as ours we are in close contact with the great majority of members, especially in their times of sickness, and men known to have been suffering from tuberculosis have been certified to have died from collapse, hæmorrhage, and, in some cases, bronchitis, etc. The second point to be mentioned is that the membership of the Society has recently been extended outside machine-room workers, thereby favourably affecting our figures. For the period 1915-1922 inclusive our total deaths from all causes (excluding war deaths, suicides and accidental deaths) number 507. Of these, 117 were certified as tuberculosis, showing one death from tuberculosis out of every 4.33 deaths from all causes,



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This, it will be seen, is a steady improvement upon the figures given by Professor Moore.

A SERIOUS QUESTION.

The question arises in the mind of the layman: "Why should tuberculosis be so prevalent amongst printers?" and the layman cannot answer. In October, 1920, Doctors Halford, Ross, Leonard Hill, and Edgar Collis, who are all respected in the printing trade for their efforts in this matter, engaged in correspondence debate in *The Times* as to the cause of tuberculosis amongst printers. I do not know which of these gentlemen was right, but I hope they will argue their point to a finish so that the printers may benefit.

Some authorities believe the presence of lead in the printing industry to be an important factor in the causation of tuberculosis. The Austrian Government report on health conditions in the printing trades, published in 1909, refers to the fact that lead-poisoning and tuberculosis go hand in hand in this industry. De Vooy, of Holland, regards lead as an important factor in lowering the resistance to tuberculosis. Legge and Goadby attribute the tuberculosis of printers to the vitiated air, sensitiveness to cold, and fumes of gas from the linotypes. I would point out that there were more deaths from tuberculosis before linotypes were introduced than there are now that their use is quite common; also that printers' assistants do not usually work near linotypes. In America a similar view is also held, and I quote again from "Hygiene of Printing Trades": "The chief injury done by lead is probably to be found, not in the production of true plumbism, but in a lowering of the resistance to other diseases, especially to certain infections. In this way is explained the high death-rate from tuberculosis." Also: "The indirect effects of lead-poisoning amongst printers are far more serious than its direct effects as a primary cause of death."

DOES PRINTING ATTRACT WEAKLINGS?

In Europe it is held, and some statistics are produced in support of the view, that the printing industry attracts the weaklings instead of youths of average health. This point of view is rejected in America. It has been put forward in England, but there has been no inquiry, and there is no information upon which accurately to base any opinion. In all countries reference is made to the sedentary nature of the occupation, the irregular hours, night work, and the absence of fresh air from printing offices. The question of dust is also frequently referred to, but mainly in its connection with lead-poisoning. Professor Moore stresses the absence of sunlight in machine-rooms as a cause of lowered vitality and greater risk of infection.

As a layman, I submit the following as some reason for the prevalence of tuberculosis amongst machine-room workers. These men in the past had to exist upon an exceedingly low standard of living due to low wages, which allowed them but the poorest of house accommodation, unsuitable clothing, and compelled them to work long hours with insufficient and totally unsuitable food; badly-ventilated rooms (generally underground); bad lighting, leading to dirty rooms and dirty habits—for no decent-minded man would indulge in spitting in clean surroundings—in addition to the loss of the tonic effects of sunshine and daylight; the very poor standard of sanitary accommodation then prevalent; the total absence very often of provision for washing and the care of wet clothing in bad

weather, and the absence of convenience for taking meals outside the press-room. Imagine the risk to men engaged under conditions such as these with numbers of their comrades in advanced stages of tuberculosis, able, by nature of their work, to continue working to within a very short period of death!

TUBERCULOSIS IS DECREASING.

All the indications show that the preponderance of tuberculosis is decreasing, although it is still alarmingly prevalent. The report of the United States Bureau of Labour Statistics gives carefully compiled statistics on this point. Figures I have quoted of my own Society are evidence of that improvement, but these are merely the unscientific statements of a layman. The American printing trade, both trade unionists and employers, through their Joint Conference Council, being alarmed at the condition of affairs, are—with the co-operation and active assistance of the United States Department of Labour—inquiring into this question for themselves. Mr. F. L. Hoffman, consulting statistician, is in charge of the inquiry, and in a recent paper refers to the death-rate from tuberculosis amongst American printers from the statistics already prepared. He says: "The experience is not sufficient for final conclusions, but suggestive of a decided improvement principally as regards the proportionate mortality from pulmonary tuberculosis during recent years." And further: "Reference to the table of the Metropolitan Assurance Corporation relating to printers 1919-1921 shows 903 deaths, of which 209, or 23.1 per cent., were the result of pulmonary tuberculosis." I shall be happy to provide a copy of this paper for the Association.

In a recent letter to the writer, Mr. Hoffman says—and I draw attention to his comment as to death certification: "Granting that death certification is not all that it should be . . . as far as I am at present in a position to judge, tuberculosis is less a factor with us than formerly."

THE EMPLOYERS' CONCERN.

In Great Britain the matter is being seriously considered by the Joint Industrial Council of the Printing Industry and by the London Newspaper Proprietors. It is but fair to state that the employers in the industry are keenly concerned about the matter, and show a willingness to assist in remedying the state of affairs. Before the J.I.C. was established, a Health Committee for the Printing Industry was brought into being, mainly through the activity of the late Mr. Walter Hazell, of Hazell, Watson & Viney. The work he initiated is to-day being carried on by the Health Committee of the Joint Industrial Council. This Committee has published leaflets upon various health questions, one of which specially deals with tuberculosis.

To my mind, judging from the reports and papers to which I have referred, and to others I have received, the improvement in conditions is due to continuous propaganda and education. In my own section of the trade I am convinced that the improved standard of life now enjoyed by our members, the less hours worked, the abolition of a most pernicious system of 36-hour shifts, coupled with the unceasing propaganda of the Union, have considerably assisted towards the improved conditions that are now indicated. Better wages has led to an enormous improvement of the physical condition of our workers and greater resistance to disease. An understanding of the conditions lead-

ing to disease has brought about an improvement in workshop conditions and general habits, and has broken down the custom (almost a ritual) of passing round the can of tea for all to partake of who wished. Machine-room conditions have improved considerably, but there are still many instances where the room is in full use the whole week round, with an easing-off only on Sunday for a few hours. Hygienic conditions in machine-rooms have received much attention, but we still await the introduction of the vacuum cleaner, as now so universal in American offices. These implements will clear away the paper fluff from the printing presses with a minimum of inconvenience and risk of infection to the men, and a certain gain in time and efficiency to the management. There are still, in spite of tremendous improvement, many cases where accommodation for clothing is most primitive, and provision for taking meals either non-existent or of such a character as to be a serious risk of infection. Even to-day the provision of drinking water is usually found only in the lavatories, and the bubble-jet fountain is almost unknown. Given more information and expert guidance, the printing industry will do its share toward improving conditions.

NEED FOR CO-OPERATION.

Having drawn attention to the problem in the past and the gradual improvement being made, I want to put in a plea for the co-operation of all concerned towards even greater improvement. The problem should surely be one of interest to the

medical profession, who are generally eager to find out the cause of matters such as these. I am confident that the printing industry, employers and workpeople, will give every assistance. Already in the large printing offices wages are better, hours are shorter, and machine-rooms are cleaner. After all, printers are only laymen, both employers and workmen, and we want expert assistance. We know that the Medical Research Committee inquired into the conditions of our trade. We know that the report of Professor Moore is pigeon-holed, and, as an important section of the community, printers expect the co-operation of the medical fraternity and the active support and assistance of the Government to follow up that inquiry toward making the printing industry at least as healthy as other industries.

The Operative Printers and Assistants, stirred into action by addresses given to the members by the late Professor Moore, determined to make an effort to tackle this serious problem as it affects them. They are struggling to establish as a memorial to our comrades who fell victims to the disease of war a sanatorium to prevent others of our members falling victims to the disease of tuberculosis. We find this a very difficult task, although very cordially and generously supported by the employers in the trade. It is only mentioned here to show that the men who are suffering under this scourge are keenly alive to its dangers and anxious to improve the state of affairs. May we anticipate the co-operation of the Association in an effort to secure Government inquiry and research?

Should a Small Printer Join a Master Printers' Association?

(A Small Printer replies to his critics)

WHEN on a leisure evening I wrote the short article on the above subject and sent it to the CAXTON MAGAZINE, I did what I had thought of doing for months—I entered my protest against the Federation system as I understand it to be at the present time (looking at it from the outside)—then after I had read it in print thought no more about it. Judge then of my surprise to hear that several correspondents had replied to my criticism and to find in the July issue some five pages of correspondence on the matter.

When I wrote the article in question, I had doubts as to whether there was any advantage to be gained by joining a Master Printers' Association, and now I have read the five pages of correspondence on the matter, I am more convinced than ever that there is no material advantage whatever to be gained.

There are one or two general conclusions forced home with inexorable logic after a reading of these attacks upon a small printer who does not and cannot see any advantage in joining a Master Printers' Association.

1.—One would imagine that apart from such membership and the adoption of the costing system it was a hopeless task to try and get a living as a master printer. As a matter of fact I do not find it so. I am not a price-cutter, I pay the standard rates of wages, I am able to get enough work to keep my men and machinery employed, and have a

business showing increased turnover and profit year by year. I want no sympathy, no patronage, and the gentleman responsible for initiating the discussion on my article at the Federation meetings need not concern himself about my mentality. I have a good business, I am well able to look after it, I am not heading for bankruptcy, and really I have no need for anything my local association has to offer me. And, seeing that I am a normal sort of man and not eaten up with either selfishness or conceit, I do not see that I could contribute anything useful to an assembly of master printers. Therefore I just go on along my own way.

2.—Another general conclusion any unprejudiced reader of last month's correspondence would arrive at would be that I am a most exceptional individual, a voice in the wilderness. But I am not. There must be at least 2,000 or 3,000 other master printers in Great Britain of a similar mind. I have no official figures before me, but there must be a big difference between the total membership of the Federation and the number of printers. I expect to be told that those outside are mostly small printers. Of course most of them are—for the simple reason they, like me, see no reason for being inside.

3.—The other conclusion I have come to is that your Association and Alliance advocates and officials are woefully deficient in the arts of persuasion and conversion. I, and a thousand or two

more printers are outside the Federation—not out of perversity, or meanness, or selfishness. We are willing to be convinced, and ought to be considered as “opportunities.” But really the things said about me and read into my article would pervert and not convert any average man. Your correspondents talked last month as though I was a singular and exceptional individual, pitying me and concerned themselves about my mentality. But, as I have already pointed out, there are some 2,000 or 3,000 people more or less like me. But none of us are likely to be convinced by talk of this sort.

And now let me reply briefly to the correspondents in the order their communications were printed in the July issue:—

D.R.K. accuses me of making excuses and not using arguments. I would there was something to argue about, it is the very absence of anything definite to argue about in the Federation programme that leaves me where I am.

He criticises my *reasons* for not joining? I have never heard any others, and D.R.K. does not give me any definite reason either. Why *should* I join?

D.R.K. suggests that because I do not use the M.P.A. cost system I do not know my costs. What tommyrot. Something like saying that because you don't take Beechams pills you *can't* be well. Yet many don't and *are*. I am not a fool. The net profit at the end of a half-year is quite sufficient index as to whether the costing system I use is satisfactory.

He says that “Associations aim at protecting the industry (*how* he doesn't say) and *inquiring* into cases of unfair and unreasonable competition should they occur.” The “*should* they occur” is funny. Does he know of *one* district where they (cases of unfair competition) *don't* occur. Then they *inquire*; and after the inquiry, what? Does anything happen? What if it happens to be a *member* who *does* attend the meetings? Is anything *done*? inquiry—fiddlesticks. Inquiring does no good if you don't follow it up. Has a printer ever been expelled from the Association because he persistently cut prices and made a point of sending in unfair estimates?

D.R.K. likens paying trade subscriptions to paying rates and taxes. Yet the police, the sanitary officials, the traffic controllers, etc., that he mentions *all take action against those who offend even if they contribute*. Where is the similarity?

Finally D.R.K. says the Association “exists to improve the industry.” But does it? and how? I don't admit that it *does*. D.R.K. doesn't give any instance so apparently he isn't very sure about it himself.

“A Provincial Printer” states that the Association “uses excellent literature.” So do most of the trade papers at about the tenth of the cost. He says they “endeavour to settle labour disputes.” It has seemed to me that they let the disputes settle themselves. The present uneconomical wage is not a *very* good advertisement for their endeavours in this way. He states that the Federation “got reduced postage charges.” It *had* seemed to me that a certain private individual did most of the work and did *not* get a great deal of praise officially for it. Was it because he did it better than they could have done, or because he did it while 24, Holborn, were *thinking* about it?

What does “A Provincial Printer” mean when he states that he thinks the information as to what his friends hourly costs are, is worth his subscription? He says “you can regulate your prices

accordingly.” I can only see one way of reading this, but surely members of an Association do not undercut *each other*.

I should like to hear what the result would be of cutting off members from information if they didn't attend the meetings of the Association. How many members would there be left at the end of say three years?

The next correspondent is “A Printer who knows the advantage of belonging to the Association.” He is surprised and full of sorrow that a master printer still exists who does not bend the knee to Baal—no—who does not know the benefit of Associations. If he doesn't know whose fault is it? Not the individual but the organisation that has *allowed* him to remain unenlightened.

He states that the M.P.A. has helped to get increased prices from local authorities. I have never met this influence at all. Our own local authorities take the lowest tender *always* and the present prices *obtained by a member* of the M.P.A. is an instance of how much the hourly rates are followed. The price is cut so much that a non-member (myself) prefers to leave it alone. Whose cost system is inaccurate? I wonder.

This correspondent states that there are over 1,000 printers in London who take an active part in the work of the Association. I challenge these figures. I doubt whether there are 200 who take an *active* part, though I am ready to be convinced. He accuses me of not “playing the game” by taking advantage of the benefits that the Association have conferred on the trade and not paying my share. At present he has not convinced me that there *are* any benefits.

“Canuck” does not criticise my article, so I have nothing to reply to in his letter.

Mr. Whitehead submits that without any M.P.A. wages would be higher. They wouldn't. If they were higher there would be very few Master Printers, so the supply would very soon exceed the demand and wages would drop. I still maintain that the *small printer* would come off best if he negotiated his own wage agreements. Another correspondent states that before organisation wages were *ridiculously low*. What does 24, Holborn, advise members about that is worth the subscription paid? I would like to know. Mr. Whitehead does not state.

J.D.W. thinks I should lose conceit (which I have not got to lose) and gain much (which he leaves gloriously indefinite) by becoming a member of the Association. Why does he leave it so indefinite as to what I should get? Doesn't he *ever* want value for his money? Why *shouldn't* a man ask what advantage he is going to get for his five guineas a year? He concluded that I am more deserving of pity than censure. I don't want his pity, and it is up to him to censure me for sticking to my own opinion if he can and thinks fit. He will never make me a member of the same Association as himself on arguments employed in a spirit of pity or censure.

The “Little Printer” covers practically the same ground as the other correspondents. He evidently is a staunch supporter of the Association, and is apparently quite happy “sitting in the seat of the mighty”—but I do not aspire to this.

Finally, I would again ask “Should a small Printer join a Master Printers' Association?” I say “yes” if he wants to talk shop with his brother printers and find out their costs so that he can “regulate his estimates accordingly,” drink tea with them at monthly meetings, and so on.

I cannot see in the replies given *one single thing* that would help a small printer in the practical part of his business. They all talk of the "folly of price-cutting." Do they stop it among themselves? No, they *deplore* it and leave it at that.

What is the *policy* of the Federation? What do they aim to achieve? What are they doing or have

done to increase the use of print even a penny-worth. Have they done *anything* that is of *any* help to a small Printer? Are they contemplating doing anything? When I can see they are, I will join, but until then I am sure I can put my five guineas to a better use.

Universal Composing Machine

By A. H. DE LA RUE

A UNIVERSAL composing machine that is really universal is a part of the equipment that printers have, for many years, had visions of, with apparent little hope of it becoming an accomplished fact; and to make the assertion that a machine is shortly to be placed on the market that will compose type from 6-pt. to 72-pt., or produce printed sheets of music, ruling the staves in any required position, printing the notes and signs and putting in the letterpress at the same time, and that this can be obtained with very little changing and the minimum of time, is a bold assertion to make; but the proof of this will, in the near future, be available for any interested reader.

The writer had the privilege a few days ago of seeing the machine, an invention by a clergyman, the Rev. T. Walton, Vicar of St. Andrew's, New Cut, Lambeth, S.E., and was particularly impressed with its simplicity, ease of manipulation, and low cost. Considering its manifold uses, it will probably be sold at less than one-third the cost of any composing machine on the market.

The machine, to a certain extent, resembles a typewriter, except that the platen is flat and no ribbon is used, the inking of the letters being done with printing ink and a small printer's roller. Supposing the machine is being used for producing music: a clean sheet is put into the machine and the platen placed in its farthest position on the right, the penwheel is brought into position, and the platen drawn to the left. This action, which is a waste one on the ordinary typewriter, is utilised for ruling the five lines ready for the music notes to be placed in position. The raising or lowering of the platen to enable the operator to print the notes where necessary is accomplished by means of an ingenious but simple, mechanical device. The letterpress can be put in at the same operation, so that a complete sheet of music is produced in a very short time. Should there be various sizes and faces of type matter, the change from one to the other can be made in ten seconds. The alignment and spacing can be regulated to half a point. The ease with which a sheet of music can be reproduced on a lithographic plate either by a negative or by the Vandyke process is well known to most lithographic printers; or a sheet of litho transfer paper and transfer ink could be used, and the result transferred to the printing surface, giving a clean result and eliminating nearly all the costly time spent in "cleaning up" that operates when transfers are taken from pewter plates. The results from the machine are in no way blurred, but as sharp and clean as the best printing. The machine, as above stated, will print type matter from 6-pt. to 72-pt., any number of faces, and the change from one kind to another is

accomplished very simply. The types are carried in circular trays, and these, when not in use, can be placed in convenient receptacles so that the operator can change from one to the other without unduly altering his position and with the minimum waste of time. As soon as the tray is lifted from the machine, all the types are automatically locked in position, and the trays can be stored vertically like books on a shelf, according to the class of work the machine is required for, *e.g.*, Eastern languages, Continental languages, etc., and different series of types. This is No. 1 model.

No. 2 is a speedier machine with keyboard for book and column work, carrying different kinds of type for different classes of work.

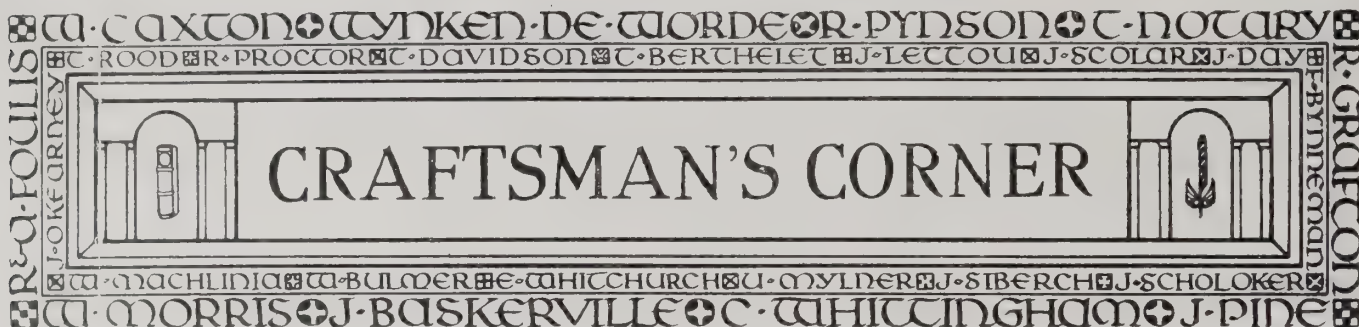
Model No. 3 carries matrices instead of types, with variable casting box at the back, the same method of selection being used as on the first model. This, of course, is designed to meet the needs of the letterpress printer. As the types are composed and cast they drop on a galley, and are picked up a line at a time and justified; it would make the machine very complicated to justify all sizes, and the inventor's chief aim is simplicity and low cost. Any printer with a hundredweight of metal and this machine has the resources of a type foundry at his disposal.

This inventor is also at work on a small offset rotary (demy-folio), which will have for its salient features lightness, simplicity, and low running costs. He proposes to work this in conjunction with his composing machine. The types will be inked with litho transfer ink and the matter tapped out on the machine plate in the composing machine with hardened rubber types that will transfer a clean, sharp image, so eliminating much of the cost of the transferring.

This composing machine has immense possibilities, and will no doubt receive much criticism, but we are firmly convinced that it will, when tried out in the workshop, fulfil a great need, particularly for the jobbing printer; and in the opinion of the writer, it is a proposition meriting the most serious consideration by every printer, whether letterpress or lithographic. The engineers who have undertaken the manufacture of these machines are Messrs. Chas. Wright, Ltd., Edgware, Middlesex.

Annual Outing

THE employes of A. Chris. Fowler, Shoreditch and Moorfields, this year had their lunch at Amberley, followed by a motor coach trip to Bognor. Mrs. Fowler was in the chair at the lunch, and several visitors were present. Most excellent arrangements were made by Mr. E. Griffiths and Mr. J. R. Laplain, who acted as stewards.



Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

PROFIT for printers is a phrase to juggle with! Many times and oft has Mr. Wood B. Smart been heard to remark, "I took that job at a cut price just to keep the wheels going round!" These stopgaps are very much like the wad of rag one occasionally sees stuffed into the hole of a broken window: it may (or may not) fulfil a temporary service; but it is neither the foundation nor the structure of an enduring and successful business.

Cut prices are unhealthy for many reasons. They mislead the client to always expect the same treatment; they are unfair to competitors, who may be sorely tempted to resort to shoddy tactics in order to have "one off"; they are unfair to one's own business, and invariably result in rush work, inferior production, and stunted service. When such jobs work out exactly to plan, cut prices are generally the dividing line between profit and loss—the least oversight in the hurry to get the work out means loss.

A business cannot be run for long on its losses, nor be successful without profit.

Josh Billings once said something to the effect that "Success doesn't consist in never making a mistake, but in not making the same mistake twice." The cutting of price down to the vanishing point of profit is a mistake which should not be repeated.

It is far better to go out for the smaller job that pays, and overhaul plant in quiet times, than to keep continuously on at high pressure on large work which produces neither profit nor satisfaction.

There is one excellent use to which quiet time can be put. Why not devote it to the production of house literature and advertise the business? Give clients *and* others some idea of the capacity and scope of your plant in plain, crisp language that will make them think on right lines. To subtly educate a prospect, and leave behind the impression that he is in your debt for the information—should place you well on the way to secure orders that will pay to handle.

When one hears the term "Trade Printer," he is sometimes apt to conclude that it means "cheap" work. Efficient organisation helps to produce work more cheaply—but this is an entirely different proposition.

This is mentioned because I now propose to have a little chat round and about that well-known trade printing house, Messrs. Cooper & Budd Ltd., Peckham, from whom I have just received some

very striking examples of really good commercial printing; and those who know this firm will agree that efficient organisation, creative ability and sound craftsmanship are the essential factors which have influenced their success over a period of many years.

Father and son worked for some considerable time in double harness—each a practical printer *and a little more*; and now that Mr. J. T. Cooper, through advancing years, has handed over the reins to his son, Mr. J. A. Cooper, it must be a source of great satisfaction to know and to feel that his son is doing full justice to the reputation which he had built up.

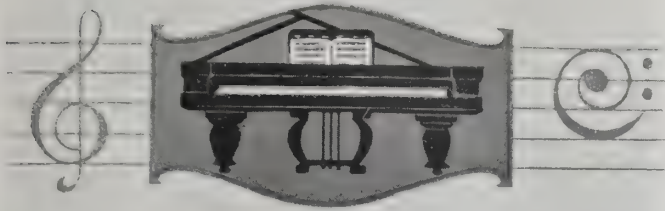
Mr. J. A. Cooper is also a most capable artist, with that rare capacity for understanding just what will reproduce best; and while he is not bound by tradition to any particular school of design, he is quick to appreciate the advantages of period work.

Look at Example 15—"Pianos that Strike a New Note"—this is a booklet cover on white stock, all drawn work, with lettering and illustration of grand piano in black, background to the piano in a rich red, and the "musical" decoration in Payne's grey. This unquestionably belongs to the modern school of design—squared up and centred, with a "play" on the words which is unmistakable.

Now examine Example 16. This is page 3 of a royal 4to leaflet printed in black with red rules on an antique wove paper with deckle edge; the first page is introductory, the remaining three pages showing all the sizes of the Garamond series from 6 to 60 point. Complete capital and lowercase alphabets are shown to each size (Example 16 shows 30, 36 and 48 point), whilst from 6 to 30 point is shown in paragraph form also. This is distinctly old style in design of type (sixteenth century) and specimen.

Take special note of the wide margins on right and at foot, reminiscent of the days when books were scarce—the necessity for such wide margins being that continuous handling would leave many finger marks behind; where narrow margins were (or are) employed, there was always the possibility that some of the printing might be obliterated or seriously impaired. But apart from this, these margins are very effective, and give a dignity which it is difficult to surpass.

This specimen is merely intended to show one of Messrs. Cooper & Budd's latest additions to their composing room, is well printed, and would do full justice to typefounders' specimen work.



PIANOS
THAT STRIKE
A NEW NOTE

EXAMPLE 15.

Unfortunately there is no sign of the Garamond italic. This is a delightful letter—I like it immensely; and predict a great future for the Garamond roman and italic, far more so than for the Cochins, which, while possessing attractiveness and other excellent virtues, strike me as being rather more freakish.

It is, however, an accepted fact that in practically every series of type there are certain characters that many of us would like to see modified—the Garamond is no exception to the rule; but it is a beautiful letter, and promises to enjoy widespread popularity.

Space does not permit going too much into detail, for a column could very well be devoted to each example; but there are several more specimens from this same house which I have grouped into one page (see Example 17)—and every one is a study in itself. The true artist is behind them all, no matter whether pen, brush or type has been used. At least eight colours were concerned in their production—some of them forming very rich combinations. Each has been printed on different coloured stock of good quality—a tip it would pay many another printer to follow. The little woodcut on “The Country Cottage” booklet cover was designed and cut in Messrs. Cooper & Budd’s own studio, and has a true old-world ring about it.

I have known Mr. J. A. Cooper and his father for many years as craftsmen of exceptional skill—

and much credit is due to them for the splendid work they are regularly turning out. They believe in advertising their abilities too—and apart from the various business-getters produced from time to time, they also publish a house organ, *The Peck-a-Mite*, “issued quarterly in the interest of better printing service.”

It is quite possible that many CAXTON MAGAZINE readers will be interested to know how the details in a block for a composite page such as Example 17 are arranged. It is better if the examples chosen have similar strengths of colours (the number of colours is immaterial); these examples are placed in position on a sheet of dark paper having a tone value darker than or different from any of the other papers pasted on it. The reason for this is obvious—they will then provide their own margins.

In this particular case the full-sized specimen is a sheet 18 by 27 inches, which has been reduced to one-third scale, i.e., 6 by 9 inches. Containing several colours which are to be reproduced finally in black, it is necessary to first take an orthochromatic photograph (familiarly known to the trade as an isochromatic or “iso”), in which the colours receive tone values. From this photograph the halftone plate is made, the line round the block being made on the plate.

It is really a simple job to handle; but take sound advice and, if you are not quite sure of your ground, play for safety and consult your block maker. It may save much delay, inconvenience, and money.

In a subsequent issue I shall go more deeply into the subject of block-making, not so much from the technical side, but rather on the lines of “what the printer-compositor-layout man should know about blocks.”

	ABCDEFGHIJKLMN OP QRSTUVW XYZ & £1234567890 abcdefghijklmnopqrstuvwxy	
	The one most important factor in any piece of commercial typog- raphy is, without a doubt, the	
	ABCDEFGHIJKLMN OP QRST UVWXYZ & £1234567890 abcdefghijklmnopqrstuvwxy	
	ABCDEFGHIJKLMNO PQRSTUVWXYZ & £1234567890 abcdefghijkl mnopqrstuvwxy	

EXAMPLE 16.

CHARACTER IN TYPE



MUCH of the effectiveness or ineffectiveness of a piece of printing (whether folder, booklet, or catalogue) depends upon the style of type used therein, and its suitability, or otherwise, not only to the paper upon which it is printed, but also to the subject-matter, and the taste and customs of those who will receive it.

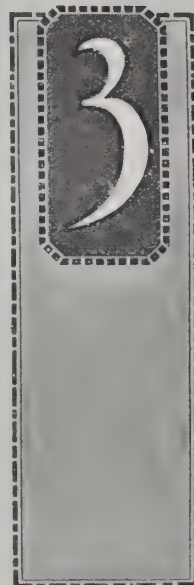
While it is true that by far the larger portion of the "audience" do not know or care a jot about the technical differences between Caslon Old Face, Garamond, Goudy, Cheltenham or other types, they are by no means unsusceptible to the influence that the proper or improper use of these types exerts.

One man may say, "I like that book, it's easy to read." Another may tell you he doesn't know why it is, but every time he has to consult such and such a book, it annoys him. Yet a third (and he is the most dangerous of all) may simply drop it into the waste-paper basket—and you wonder why your advertising brings poor results. Therefore the choice of a type that has the right character for the work is verily important.

Since even few printers have the knowledge of what constitutes the right type, it behoves every man who wishes to produce sales literature (not merely drum-beating advertising), to choose a printer who has that knowledge.

To know the various characters of types and the right use of types, has long been an enthusiastic study with us—and you are aware that, usually at any rate, the craftsman who is enthusiastic produces the best results. If you are not among our clients receiving this service, we shall be very pleased to add your name to our list.

COOPER & BUDD, Ltd., Peckham, S.E.



DESIGNED & PRINTED BY



COOPER & BUDD LIMITED
PECKHAM, S.E. 11

CHARACTER IN ILLUSTRATION



House
Decoration



♦ THE ♦
COUNTRY
COTTAGE

In our July issue a little layout test was given, and among other letters received on the subject was one from Mr. W. Kettle, of Tooting, containing some interesting questions which are well worth repeating here:

Question 1: Is it absolutely essential for the layout man to be an artist, or even a good, clear letterer?

Answer: Much depends on the purpose for which the layout is wanted. If a really good dummy is required to place before a customer, then more finish is necessary, especially if he knows nothing whatever about printing, than if it were only for purpose of instructions when putting an order through the works. In the former case, a reasonable indication of the style of lettering is necessary; for the composing room, marking up of rough layout is generally sufficient, or a rough-out showing approximate positions of main lines and measures. Local conditions are always an important factor.

Question 2: How long should such a layout as the house decoration job take?

Answer: A rough marked-up layout for the compositor, with proofs of blocks in position could be made in an hour; but for the client, where illustrations had to be drawn, it would take considerably longer. If a firm has its own artist, he would rough out such illustrations in a very short time. It is not always the layout which takes the time, it is formulating the idea of design.

(When Mr. Clarke dealt with this subject, every member of the audience was provided with sketching paper and a printed slip of the copy and measurement details—with verbal instructions how to plan the job given as the lecturer sketched the job to greatly enlarged scale on blackboard. And although various points were discussed as they

arose, the whole proceedings occupied less than two hours, during which numerous questions and other interruptions were disposed of.)

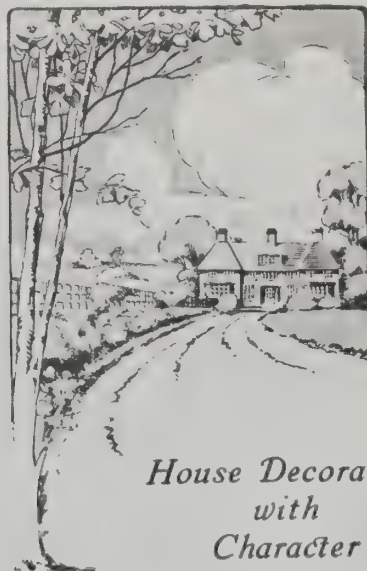
Question 3: In getting at the width or set of type for a given measure, is there any particular method or system for calculating width of letters to ensure the matter coming into the space allotted?

Answer: Experience and a thorough knowledge of type faces are the most valuable helps. One excellent method is to commence by basing on normal width—i.e., each letter representing an en quad average in the size of type desired, then allow more or less space according to whether type chosen is wider or narrower. Where there is much doubt, choose a smaller rather than a larger size—you then have the advantage of leading out a little more, or giving more margin. This plan will give infinitely neater and cleaner results than using type that is too large, which gives a cramped and uninteresting appearance.

An experienced layout man is seldom worried on this score—cultivated instinct and a judicious use of space will allow some freedom for slight variations in fit.



In more than one instance there appears to have been a misunderstanding as to the exact meaning when I said on page 378 of July issue, ninth line from bottom of second column, "when the circular is folded, the front page measures $4\frac{1}{4}$ inches across." The size given was royal 8vo, which untrimmed is 10 by $6\frac{1}{4}$ inches. Folding the narrow way of paper (which was correct), $4\frac{1}{4}$ inches being taken by the first page leaves $5\frac{3}{4}$ inches for width on page 3— $4\frac{1}{4} \times 5\frac{3}{4} = 10$ inches, width of paper opened out. No one seemed to grasp this fact, though I thought it was quite clear. (This rams



*House Decoration
with
Character*



home another point: Understand instructions thoroughly before proceeding with your job.)

This folder is now reproduced in miniature. Example 18 shows first page, and exposed part of third page. Example 19 shows pages 2 and 3 opened out to view. Page 4 is a blank. The job is set almost entirely in Hurlingham roman and italic; the blocks were originally in four colours, remainder in black on a buff linen-finished deckle-edged cover paper.

Mr. Kettle is to be congratulated on his effort and on his interesting letter; but in his modesty he

specially asked that his sketch be not reproduced.

Other contributors have been replied to privately.

The season is now in full swing for annual outings and other celebrations. Programmes of such events are generally well worth studying—send along *your* souvenir, Mr. Reader, marked “Craftsman’s Corner”; it is certain to be worthy of notice (and possibly reproduction).

All communications concerning “Craftsman’s Corner” should be addressed to H. Naylor, 8, Aubert Park, Highbury, London, N.5.

*f*OR HOUSE DECORATION
SANITARY WORK
ELECTRICAL WORK
REPAIRS AND
ALTERATIONS
&c., &c.

consult

D. & T. THOMPSON
Decorators & Builders
WELLINGTON ROAD
ST. JOHN’S.

SUMMER COMFORT

THE mind almost unconsciously associates the advent of the early bright summer days with house decoration and its resultant comfort.

But while the end in view is assured, sooner or later, the importance cannot be over-estimated of having the work done in an efficient and systematic manner, arranged with the minimum of inconvenience to the householder. Being possessed of the most up-to-date and labour-saving appliances, we are enabled to offer you an effective service with the important accompaniment of promptitude. We of course work upon our clients’ suggestions regarding colour schemes and other matters of decoration, &c., but we are at the same time prepared to submit our views as to the most effective and economical manner of dealing with the work in hand, our advice and large experience in all branches of house decoration, renovation, sanitary and electrical work, &c., &c., generally proving of acceptance to our clients. We shall be pleased to submit estimates and suggestions upon hearing of your demands. . . .



EXAMPLE 19.

Midnight Meetings of the Federation

A CORRESPONDENT of ours takes us to task for having omitted to give some account of the informal midnight gatherings to discuss the papers given at the Cost Congress which took place at the Great Central Hotel during the period of the meetings. We understand that these meetings were quite well attended, and at the first Mr. Sessions, of York, was induced to explain more clearly the obvious in his paper. We understand he did this to everybody’s satisfaction, and the general opinion was that this discussion was much more interesting than the one at the Congress itself. This meeting broke up at 1.30 a.m., when those present followed roughly the course of one of Mr. Sessions’ illuminating graphs to bed. The time taken for the journey has been variously recorded.

The following evening many old stalwarts got permission from their good ladies to join the happy company. Most of these permits expired at 1 a.m. A few minutes after 12, Mr. W. H. Andrew appeared, and his expert services were commandeered to prove how the Federation Cost System operates during a period of trade depression. In fact, to

explain the obscure in his paper. It was argued that nettles did not grow in the same soil as the costing system. This was evidently an oversight due to the straining after something original. Then again, to grip the nettle with “both hands” showed that a very small staff was employed, and that in itself demonstrated trade depression. With this he agreed; but he showed some aggressiveness in justifying his mentioning the hat trick which occurred in the town of Denton as an illustration of what the Cost System can do. He put up a good fight, however, and retired to bed like a tired gladiator, or rather a successful gladiator.

It was agreed that these midnight functions were to become a regular thing at our annual gatherings. Of course, they were quite “unofficial,” or they would not have been so happy. Those who were tongue-tied at the Cost Congress became quite voluble under the alternate thawing and freezing processes of general approval and derision. One of the company suggested that next year all hands must be kept behind the back and all tongues in the cheek. Anyone infringing these rules to be allowed to call the waiter.

1900-1923



WENTY-THREE YEARS in the business of making Printing Plates. Years of steady progress in the building of a reputation; but always ahead, the main object—helping the Printer to produce Better Printing.

Some of our specialities are the well-known Albert Galvano and Nickeloid Electros, Two-colour reproductions from Black & White Photos; and the production of Water-colour facsimile Prints.

Our aim has always been—*Quality*—for we maintain that only the best is good enough for the world of print.

ALBERT GALVANO



NICKELOID

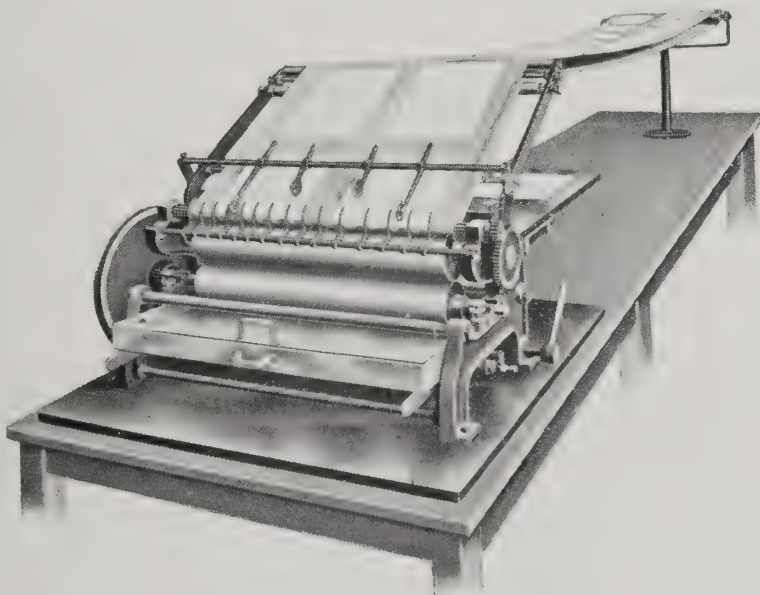
THE NICKELOID ELECTROTYPE CO. LTD.
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M. C. RITCHIE

145, FARRINGDON ROAD,
LONDON, E.C.1.

Telephone: Clerkenwell 6287.

Specialist in Machines for Glueing, Gumming, Varnishing and Coating.



Whole Surface Gumming Machine, fitted with automatic take-off and conveyor for bench.

British Manufacture

For whole surface, label multi strip work, also dealing with paper from the reel and re-winding, with and without drying apparatus.

Machines of solid construction throughout and constructed on the two roller principal

Seventy-fifth Anniversary of the London Society of Compositors

THIS is a year of pride for London compositors and not for them alone. The whole of the printing trade throughout the world, at least the English-speaking world, will rejoice at the phenomenal and successful history of the trade society which is recognised throughout trade union circles as being unique in its personell and in its influence. For a period of thirty years from 1770 the compositors of London had gathered together, as occasion demanded, to discuss questions affecting the scales for newspapers and for bookwork. As an outcome of this getting together, a sort of combination existed for the purpose of negotiating with the employers and discussing results with delegates from the printing offices of London.

EARLY BEGINNINGS.

The first Trade Society of Compositors was formed in 1801, and very early justified its existence by securing improved terms of service from employers.

These events were taking place in the days when trade unionism was looked upon as a dangerous doctrine, and when legal restrictions made real progress impossible; thus it is not surprising to find that the first Trade Society of Compositors had a somewhat chequered career.

In 1820 a separation of the newspaper men from the general trade is indicated by the formation of the London Daily Newspaper Society. A few years later, however, in 1826, the London General Trade Society of Compositors was established, and in 1834 all interests became merged in a new Society called the London Union of Compositors at the first annual meeting of which the membership was given as 1,700.

THE NATIONAL ASSOCIATION AND—

The next phase was the formation of the National Typographical Association, of which combination London was included as part of the South-Eastern Division. This was in 1845; but three years later the London men came to the conclusion that their interests would be better served by separation from the national body. Thus came about, in the year 1848—the year of working-class revolt throughout the whole of Christendom—the re-establishment of the Metropolitan Union under its present description of London Society of Compositors. A News Department of the Society was set up in the same year, but it was not until 1853 that the members of the Daily News Society entered the fold.

L.S.C. SECRETARIES.

The first Secretary of the new Society was Mr. E. Edwards, and the first meeting-place was the Falcon Tavern, Gough Square, E.C. Mr. Edwards retired in 1850, and was succeeded by Mr. J. Boyett, who in turn was succeeded, in 1854, by Mr. W. Cox. The death of Mr. Cox in 1857 made another change necessary, Mr. W. Beckett being appointed. Ill-health brought about the resignation of Mr. Beckett in 1863. Then came the election of Mr. Henry Self, whom many members still living will remember, and whose period of service continued for seventeen years, when he resigned on account of ill-health.

It will be convenient if we complete the list of Secretaries, as only three remain to be mentioned. Mr. Self was succeeded by Mr. C. J. Drummond, who had previously been appointed Assistant Secretary, and who continued in office until 1892, when he voluntarily resigned owing to differences of opinion on policy. The choice of the members next fell upon Mr. C. W. Bowerman, then acting as Secretary of the News Department. In 1906 Mr. Bowerman became Member of Parliament for Deptford and resigned the Secretaryship of the Society. The present Secretary, Mr. T. E. Naylor, was elected in his place, and after seventeen years in office bids fair to create a record for length of secretarial service.

CHAIRMEN.

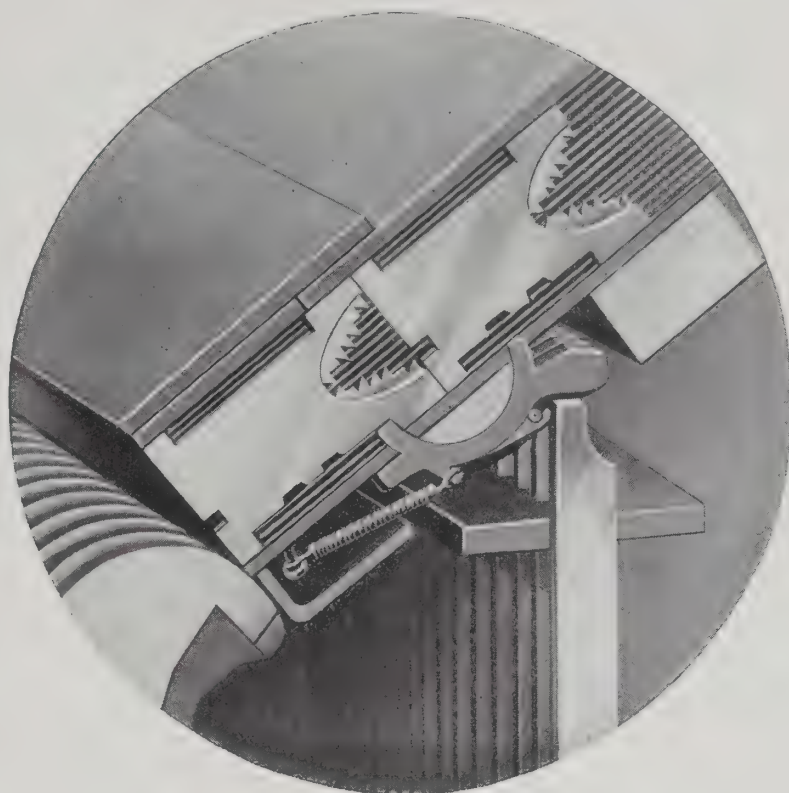
The Society owes much to its Chairmen as well as to its Secretaries. The practice of appointing a regular Chairman appears to date back to 1878, Mr. T. J. Thompson being appointed in that year. He served until 1880 when Mr. R. Lee was elected. On the death of the latter, in 1886, Mr. R. W. Minter was appointed to the chair, holding the position for five years, when he retired in company with Mr. Drummond and for the same reason. The next Chairman, Mr. R. F. McBean, relinquished the post at the end of the year, and was followed by a man well within the recollection of members still in their prime, Mr. J. Galbraith, who held office until his death in 1908. His successor was Mr. T. W. McAra, who retired in 1918 to take up the Secretaryship of the Newspaper Proprietors' Association. Mr. T. Timberlake, the present holder of the office, was elected in the same year.

TREASURERS.

The office of Treasurer has been held by many worthy members, although in these days, with a Financial Secretary in charge of the cash and with chartered accountants to see that every transaction is duly entered and proved, the duties pertaining to the position are of a purely secondary character. Mr. J. Woozlev held the position for a number of years, having been appointed in succession to Mr. J. C. Yeoman in 1883. On Mr. Woozlev accepting superannuation, the position fell to Mr. Harry Johnston, an orator of the old school. On his retirement in 1907, Mr. George Jones was appointed Treasurer, and is "still running" in that position, highly respected by all his associates.

THE FIFTIETH CELEBRATION.

To celebrate the fiftieth anniversary a commemoration dinner was given at the Crystal Palace on Saturday, July 9, when the Chairman of the Society, Mr. J. Galbraith, presided. Among the speakers were Mr. C. W. Bowerman, Secretary, Mr. F. Maddison, M.P., Mr. Michael Austin, M.P., Mr. W. Vandy, Mr. Joseph Mortimer, Mr. H. Murch, Mr. C. J. Drummond, Mr. T. Sanders, Mr. John Burns, M.P., Major H. Vane-Stow, Secretary Master Printers' Association, and Mr. R. Hackett and Mr. H. Slatter, J.P., Secretary and ex-Secretary of the Typographical Association. Among the visitors were several members whose cards dated from 1848, specially invited for the occasion.



Intertype Two-Piece Escapement.

On all models of Intertypes the keyboard rods connect directly with the escapements, without any intermediate parts. That is why multiple-magazine Intertypes are fully as fast and reliable as single-magazine machines. They cannot be otherwise, because the escapement and distributing mechanisms are exactly the same on all models

THIS is only one of the forty important improvements embodied in the Intertype Composing Machine.

The profit in using composing machines depends largely upon speed, continuity of production and low cost of maintenance, so that printers should take advantage of the Intertype two-piece escapement and other simplifications at the first opportunity.

Send for "The Intertype Book."

INTERTYPE LIMITED

15 Britannia Street, King's Cross, London, W.C.1.

In 1899 the members decided to join the newly-formed General Federation of Trade Unions, to which it has been affiliated ever since.

An interesting departure was made at this time in the appointment of a shorthand clerk to assist the Secretary in correspondence work. This had first to be submitted to a ballot of the trade, when it was carried by a large majority.

FORWARD MOVEMENT, 1899-1901.

For the first time the magic words "Forward Movement" appear in a ballot notice issued in November, 1899. There was to be a great move forward from 38s. to 42s. A Special Delegate Meeting had been held at Exeter Hall, Strand, on Saturday, October 21, when the proposals of the Committee were discussed. The full ticket put forward by the Committee was:—

- (1) To increase the 'stab rate to 42s. per week of fifty-three hours.
- (2) To increase the price of time-work to 9½d. per hour.
- (3) To insist upon a guarantee in book and weekly paper offices.
- (4) To claim that overtime work shall in all cases commence at seven o'clock, with an extra charge of 3d. per hour upon existing overtime rates.
- (5) To claim 6d. extra (instead of 4d.) for working through the dinner hour or any portion of it, and to insist upon members taking a "cut" for dinner.
- (6) To claim double pay for 'stab hands called upon to continue at work after doing a day and a night's work; and an extra charge of 9d. per hour for piece hands similarly employed.
- (7) To claim that weekly papers issuing several editions during the week shall be produced in agreement with the conditions governing the daily paper trade.

The meeting, however, declared in favour of a working week "on a basis of forty-eight hours." When submitted to the ballot, the Committee's proposals were carried; but the vote was so unsatisfactory that another ballot was taken on the question whether or not the Committee should proceed with the propositions. So lukewarm was the feeling, that only 4,714 voted in favour to 2,921 against further action. The forward movement had, it seems, very little momentum. As a result, said the Committee in the Annual Report, "finding it to be impossible to secure that unity of purpose so essential to the successful carrying out of a movement fraught with such important issues, no alternative was left but to withdraw the proposals."

Restriction of overtime was also discussed at this time, the Society having passed a rule to compel members working a day and a night consecutively to have eight hours off. This rule was enforced in spite of the opposition of the Master Printers' Association, but in April, 1900, an agreement was signed which enabled the rule to become operative by mutual consent.

RESTARTING THE FORWARD MOVEMENT.

On September 29, 1900, a Special General Meeting was held at Exeter Hall, Strand, to give a send-off to a new forward movement, the points of the charter being—reduction of hours to fifty per week, and the institution of a special casual employment rate of 10d. per hour. Internal policy matters for discussion at the same meeting included the question of raising the provident benefit

from 12s. to 14s. per week, and the increase of the London radius to twenty miles. The latter proposal, however, was not pressed.

The members at the meeting were rather more adventurous than the Committee, and passed the following programme: (1) forty-eight hours; (2) 40s. minimum; (3) bookwork price increase of 1d. per 1,000; (4 and 5) increase of overtime rates; (6) increased dinner-hour charge; and (7) a guarantee for weekly paper piece hands. This was practically a revival of the demands which had been abandoned in the previous year. A ballot, in October, on these proposals gave the Committee the necessary authority to proceed, with 5,562 in favour and 1,356 against. The subscriptions were increased to 2s. as a precaution against trouble.

Again we find the members meeting at Exeter Hall. The new forward movement had received a violent set-back. A letter had been received from the Master Printers' Association intimating "that it has not been proved that the present condition of the trade would justify any alteration in wages or hours." The meeting to consider this discouraging reply was held on January 5, 1901.

An elaborate memorial, dated January 25, was prepared, addressed "To the employers in the printing trade of London," in which it was pointed out that ten years had elapsed since any improvement has been conceded, and comparing the position of London compositors with men in the provinces and in other trades.

Members had already received instructions to tender notices, and excitement had risen at fever pitch. It seemed as if nothing could avert a strike.

END OF THE FORWARD MOVEMENT, 1901.

The next few steps were taken with dramatic suddenness. The Master Printers' Association, at a meeting "representing masters employing between 7,000 and 8,000 compositors," registered their opinion "that at the present time, owing to the depression in prices and increasing foreign competition, no increase in wages or reduction in hours can be granted without seriously and injuriously affecting the trade in London," and offering to submit the whole question to the arbitration of the Board of Trade. There was no Ministry of Labour at that time.

The Committee passed a resolution expressing regret at the action of the employers in declining to discuss the proposals, but accepted the suggestion of arbitration through the Board of Trade. In explaining the reasons for coming to this decision, the Committee intimated that they had received representations from important chapels on the advisability of acceptance.

THE ASKWITH AWARD.

This was the Society's first experience of arbitration, the result of which left this method of reference to a third party a by-word and a reproach for many years after. Lord Askwith (then plain Mr. G. R. Askwith) was the arbitrator appointed. The seven points mentioned above were argued at great length for several days, the proceedings ending on February 25, 1901. On March 8 came the award—a long drawn-out document couched in legal phraseology. It came as an anti-climax, even in those days of small concessions. And this was the award: Hours to be reduced from fifty-four to fifty-two and a-half; 'stab minimum to be increased from 38s. to 39s.; bookwork piece rate to be ½d. per 1,000 more; no change in overtime rates, except that 7 p.m. was fixed as the end of the working day, and 1 o'clock on Saturdays; no

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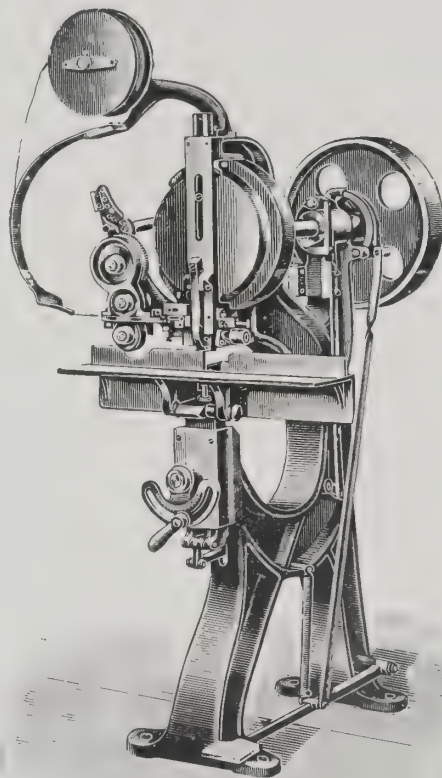
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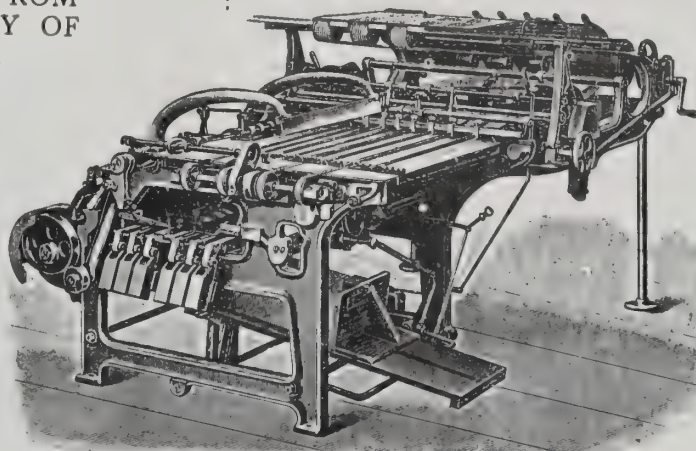
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To say that the terms of the award left the members greatly dissatisfied is a mild description of the feeling prevalent at the time. A ballot on the question of every member receiving a copy of the somewhat bulky minutes of the arbitration proceedings was carried by a vote of 5,956 to 5,350. That was all for the good of the printer.

FIRST ORGANISER APPOINTED.

A new departure was made in 1901 by the creation of the post of Organiser, whose duty it was to watch public contract work and to consolidate the activities of the local district correspondents appointed a little while before. Mr. A. E. Holmes was elected to this position, which he gave up on his appointment as Secretary to the National Printing Trades Federation about twelve years later.

In 1902 Mr. Bowerman represented the Printing Trades on the Mosely Commission to the United States. The Commission, which included officers of most of the important trade unions, issued an elaborate report in which each representative gave his views on American methods in industry. This was Mr. Bowerman's first visit to the States; he has journeyed across several times since, and at least once during the stirring period of the war, when lifebelts were regarded as something more than a mere cabin decoration.

ENTRY INTO THE POLITICAL ARENA, 1902.

Although political action by trade unions was illegal in 1902, the members were balloted on the question of a compulsory levy of 1s. per annum "for the purpose of endeavouring to secure the return of a Member of Parliament." This was carried by 4,272 to 2,948. A few years later—after Mr. Bowerman had been returned for Deptford in 1906—an injunction was obtained against the Society on the lines of the Osborne judgment; after which the payment of the levy became voluntary, and all the parliamentary work of the Society was taken over by an independent committee of political stalwarts. Mr. C. G. West was first chairman; Mr. W. Vandy was treasurer; and Messrs. C. E. Mason and G. Tams trustees. Mr. W. H. Taylor acted as hon. secretary of the Parliamentary Committee, who handed back the seals of office to the executive officers when, in 1916, the members adopted the provisions of the Trade Union Act, 1913.

Under the new political rules, 3d. per quarter of the members' subscription was set aside for the purposes of political action—a sum which, in March, 1923, was increased to 6d. per quarter. Members claiming exemption are by the terms of the Act excused this payment.

THE LINOTYPE MACHINE SCALE.

The case hands' arbitration was no sooner over than yet another question came along for urgent consideration. For a long time the linotype compositors had been organising in defence of the piece scale, and had even set up a voluntary committee in their own special interests. This committee became the Machine Compositors' Vigilance Association, which still flourishes in our midst, with less reason, happily, for militant measures than in those early days of its existence. This committee did valuable work in an unofficial way, and was acknowledged to be the driving force behind every movement connected with the improvement of the machine scale.

The earlier Machine Scale was, of course, signed in July, 1896. These later conferences were mainly concerned in withstanding proposed amendments put up by the Master Printers' Association, the members of which were trying to whittle down the terms of the scale and introduce methods of working unacceptable to the L.S.C.

Many conferences with the Master Printers' Association were held, until ultimately the Committee presented the proposed new scales, with amendments put up by the employers, to a Special Delegate Meeting held in the Memorial Hall on Saturday, January 10, 1903.

Discussions on the revised Machine Scale reached a deadlock in June, 1904. Among other things, the employers were very keen on operators being permitted to do case work, and the Society's representatives were equally keen in opposing the suggestion, which gave the phrase "dual system" to the trade. This question had a ballot all to itself, when 681 voted for the proposal and 7,075 against, a very emphatic reply to the request put forward by the employers.

LIMITATION OF OVERTIME.

The limitation of overtime received attention about this time, and was the subject of an exhaustive report by the Committee presented to a Special Delegate Meeting held on September 20 and 27, 1905. Recommendations included a monthly limit and the formation of night shifts. A resolution passed at the first meeting restricted the total inclusive hours for one week to sixty and a-half for case hands and fifty-six hours for operators—in other words, a weekly overtime limit of eight hours. Both proposals were afterwards carried by ballot, with majorities of over 4,000.

The year 1906 seems to have been an eventful one in several respects. For some time previously the Society's financial position had given rise to some anxiety, and as a result of a report presented in May of that year the subscriptions were increased and a levy imposed.

1906 AN EVENTFUL YEAR.

Mr. C. W. Bowerman's election to Parliament was celebrated by a dinner held at the Hotel Cecil on Saturday, March 10, 1906, when a presentation was made to him and Mrs. Bowerman on behalf of the members. It is interesting to note that Mr. Bowerman joined the Society in 1873, just fifty years ago.

Following the formation of the Newspaper Proprietors' Association, the members of the Society were astounded at the announcement shortly after that Mr. Thomas Sanders, who had been Secretary of the L.S.C. News Department for many years, was resigning his post to take up the Secretaryship of the Association.

The vacancy thus created was filled by Mr. D. Pointing, who remains Secretary of the Department to this day, and, it is hoped, will so continue for many years to come.

RETIREMENT OF MR. THORNE.

In the early part of 1907 Mr. W. H. Thorne, one of the two Assistants appointed in 1890, retired, and was succeeded by Mr. J. E. Cattermole, who is still on the staff and now senior Assistant. Mr. Thorne died within a short period of his retirement. Mr. T. E. Peacock, the other Assistant, carried on until nearly the date of his death, in 1920.

The upward trend in the subscription was further confirmed in February, 1907, by a permanent

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increase to 1s. 3d.; with an additional 3d. for members of the News Department and for machine operators in the general trade, this last a new distinction which raised some little controversy at the time.

L.S.C. AND THE LABOUR DAILY.

It is interesting to note that at the May Quarterly Delegate Meeting, 1907, the Committee brought forward a resolution for the Trades Union Congress agenda, proposing a special conference of trade unions to consider "ways and means for the establishment of a Labour daily newspaper." The resolution was passed, both by the members and at Congress; but when the conference was held it was found that there was no prospect of the unions taking any practical steps in the direction indicated. Fear of the legal consequences was the dominant tone of the conference, over which Mr. David Shackleton, M.P. (now a belted knight, and Chief Labour Adviser at the Ministry of Labour) acted as chairman.

FIRST STEPS TOWARDS THE FORTY-EIGHT.

It was towards the end of 1907 that the question of again approaching the Master Printers' Federation for a forty-eight hour week was first seriously taken up as a national movement, a step that was to lead to the great strike of 1911. The National Federation Executive drew up a memorial which was endorsed by all the allied unions; but without receiving any encouragement from the employers throughout the protracted negotiations, which covered a period of three years. We shall give the final chapters of this story of the forty-eight hours when we come to tell of the events of 1911.

FAIR LIST LIBEL ACTIONS.

The Society's Fair List used to contain a list of offices which were not recognised by the Society; and, arising out of this feature, in November, 1907, an action was taken against the Society by a firm of City printers (Messrs. Waterlow Bros. and Layton) to restrain publication of the list and claiming damages for libel. The action was not successful, except that the Society was ordered not to publish the "black list" in future. This firm is now happily included as a recognised Society office.

A similar action was brought a few years later by Messrs. Vacher & Sons, who sued the Society through its Secretary for damages for libel. Owing to a dispute which originated in the reading department, the firm's name was struck off the List. This, in conjunction with certain letters alluding to the omission, was the alleged libel. The case went through the High Court and the Appeal Court, and thence to the House of Lords, whose decision was in favour of the Society.

The dispute with Messrs. Vacher & Sons, which had none of the bitterness usually imported into such events, had a unique and happy ending. Captain Stanley Low, the managing director, was serving in the war. Impressed by the way in which the trade unions had rallied to the call in the hour of national danger, he wrote a letter straight from the trenches, indicating his wish that the firm should become a trade-union house once more. The re-union was as swiftly brought about as was the original rupture, the house being unionised very shortly afterwards.

1908. UNEMPLOYMENT AND OVERTIME.

In 1908 we find the oft-recurring question of unemployment engaging the attention of a Special Committee. The report, presented in March of that year, deals with the various contributory

causes of unemployment—composing machines, overtime, apprentices, provincial competition, &c. Fifteen years have passed since then: overtime has been reduced from no limit at all to twenty-four hours per month, and night-shift hours from sixty-five to forty-eight: yet these words, contained in the introduction to the report, remain true to this day: "The most elaborately constructed barriers erected to protect any one industry are bound to be ineffectual if designed with the object of keeping every member employed."

AMALGAMATION—FIRST AND LAST STEPS.

Amalgamation was very much to the fore in 1908. On April 30 and the following day a conference comprising the larger letterpress unions took place in Manchester, the first of a long series destined to end in disagreement. A ballot was afterwards taken on the main provisions of a scheme; but although these proposals were carried, it was found impossible to do more than agree on the outline. When it came to details, the negotiations broke down. The Committee presented a report on the detailed scheme, which was considered at a special delegate meeting held on Wednesday, February 16, 1910, when the following expressions of opinion settled the attitude of the Society towards Amalgamation: "That this meeting of delegates is of opinion that the only satisfactory scheme of amalgamation for the London Society of Compositors, as a centralised society, is one which will give them full powers of autonomy, so far as withdrawing members from offices, calling members out on strike, and allowing them the powers of altering or revising scale, as under their existing rules; and that the best scheme of amalgamation is that which, whilst allowing the various societies to conduct their internal business as indicated above, will allow them, as a national body, to initiate movements entailing general action and expenditure for the improvement and welfare of the trade."

Although numerous conferences have since been held, there has been no nearer approach to the ideal organisation of "one big union." And now, in this year of 1923, the General Council has set itself the task of merging the printing trade unions into one organisation. Will this latest movement be more successful?

FIXING THE LONDON RADIUS.

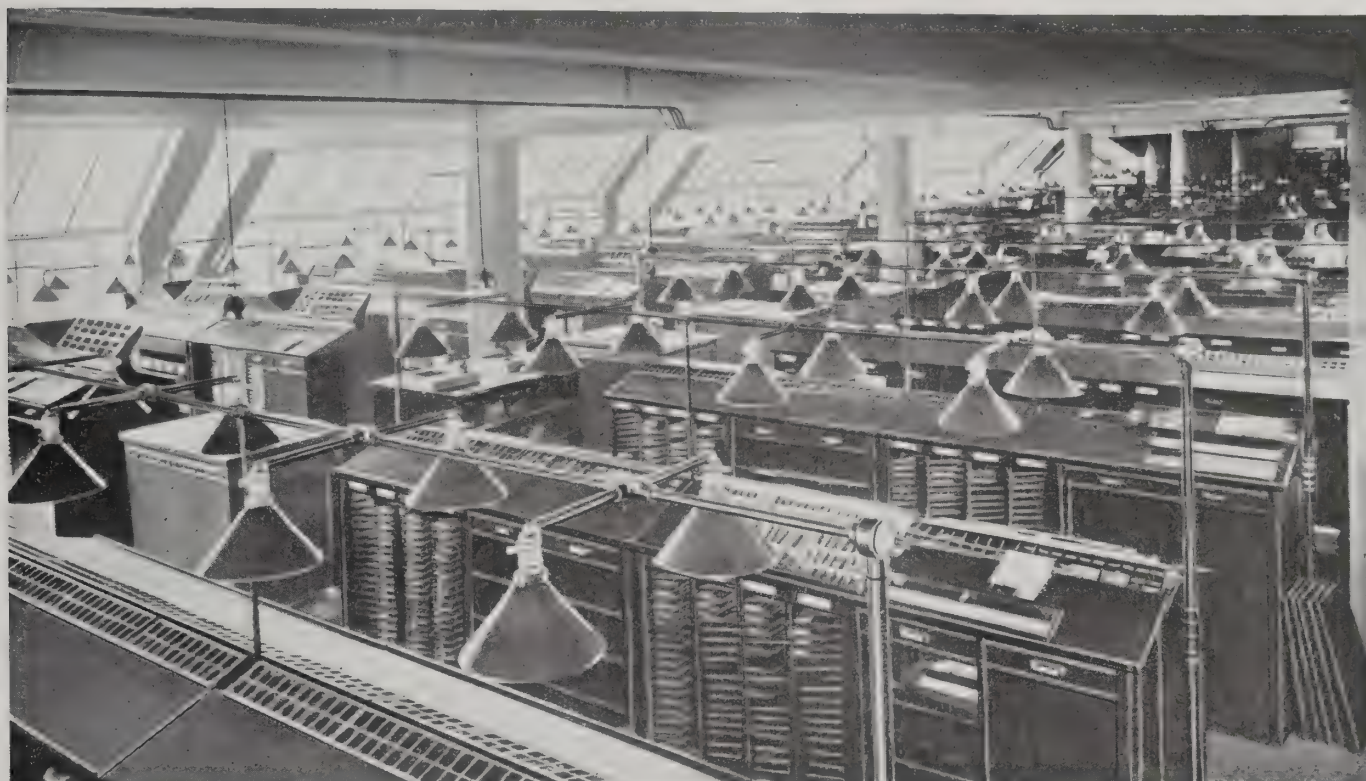
In September, 1908, an agreement was signed with the Master Printers' Association fixing a radius of fifteen miles from the G.P.O. as the limit for the application of London conditions of working. This radius was previously understood to be the limit, but in view of possible questions arising in consequence of the L.S.C. extending its area of operations, the employers gave an eager welcome to the proposal that the L.S.C. should confine its jurisdiction within the fifteen miles radius. The agreement has been a useful document to the Society on more than one occasion when suburban offices were "under fire," as well as in relation to certain firms doing Government work on the borders of the metropolis.

A CHANGE OF CHAIRMAN.

The Society suffered a severe loss when, towards the end of 1908, Mr. John Galbraith, the Society's Chairman, and probably up to that time the most popular chairman who ever held office, passed away after a few weeks' illness.

The death of Mr. Galbraith necessitated the election of a successor, Mr. T.W. McAra being elected,

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with Mr. C. F. Davis and Mr. H. W. Hobart as rival candidates, in February, 1909. Mr. McAra continued in the office, which he filled with conspicuous success, until 1918, when he succeeded Mr. Sanders as secretary of the Newspaper Proprietors' Association.

FORMATION OF JOBBING GUILD.

An interesting development in the voluntary work of members was the formation, in March, 1909, of the L.S.C. Jobbing Guild. This little association has done much useful work in enabling members to cultivate the artistic side of the craft. Its monthly meetings, at which prominent printers lecture on various technical subjects, are well attended, and some of the smartest compositors in the trade are included in its roll of membership. The existence of the Guild draws attention to the changed attitude of the L.S.C. in recent years towards the subject of technical education. Not only are the officials given a free hand to help the movement along, but the Society is itself taking a share in the financial support of the London School of Printing in Stamford Street, Southwark. That is all for the good of the trade.

The Society has also shown its interest in the artistic side of the craft, and in a very practical fashion, by making the design for the annual card of membership the subject of competition, the winning member each year receiving a present of £5. Some of the finest specimens of artistic printing in three workings have thus been put into type, the walls of the L.S.C. reading room being decorated with designs submitted in the yearly competitions. The first card produced under these conditions was that for 1907.

It was in September, 1910, that the members decided by ballot to add the position of Parliamentary Secretary to the offices of the Society, Mr. Bowerman being formally appointed to the post.

FORTY-EIGHT HOURS NATIONAL NEGOTIATIONS END.

The protracted negotiations on the forty-eight hour week between the National Printing Trades Federation and the Federation of Master Printers came to a deadlock in the middle of the year. For a period of three years the question had been before the trade, and nothing had come out of all the conferences that were held by the national bodies. The employers finally refused to attend any farther meetings. This was the situation when, on Wednesday, October 5, 1910, the L.S.C. Committee called a Special Delegate Meeting, prior to a ballot on the question of further action by the National Federation.

The decision of the ballot was favourable to the Federation proceeding on these lines; but differences developed within the Federation, until it became clear that London would not be supported by the provinces in the event of notices being tendered. It was then that the L.S.C. determined to press on with its demands, and by the end of the year the whole of the London unions were contemplating the possibility of co-operating with the L.S.C. in pressing forward for the fifty hours compromise; and to bring the various memberships together, a mass meeting was held in the Royal Albert Hall on Saturday, December 31, of the same year, with Mr. Bowerman in the chair. This was the largest printing trade gathering ever held. The proceedings could not be described as enthusiastic, but great determination was shown in supporting the view that "London must lead."

THE NEW HOURS MOVEMENT.

The hours dispute of 1911 will be remembered for a variety of reasons, but the fact that the Society issued a daily news sheet with the title of the *Daily Herald* will be an outstanding feature in the minds of many members. It was one of the most popular lines of the Fleet Street "runners," and sold like hot cakes at a halfpenny, which was then the price of the smaller dailies. From that small beginning sprang, after a period of heart-breaking vicissitudes and lapses, the present vigorous and prosperous-looking *Daily Herald*, the official mouthpiece of a Parliamentary Labour Party nearly a hundred and fifty strong!

The tug-of-war eventually resulted in an agreement recognising the reduction of hours from fifty-two and a half to fifty per week, the machine compositors continuing to work forty-eight hours as previously.

Eight years later, after a few friendly conferences, the Master Printers' Federation were to sign a national agreement for the forty-eight hour week, and payment for statutory holidays and a week's summer holiday, without so much as a rustle in any part of the country!

A CHANGE OF ORGANISER.

Mr. A. E. Holmes, the Society's Organiser, on the death of Mr. G. D. Kelley, J.P., was appointed secretary to the National Printing and Kindred Trades Federation. His resignation from the first position in the early part of 1912 necessitated electing a new organiser, the choice of the members falling upon Mr. F. A. Davies, who is still carrying out the duties as Assistant Secretary.

GOVERNMENT RECOGNITION OF FIFTY-HOUR WEEK.

The outstanding event of 1912 was the recognition by the Government, in October, of the fifty-hour week. This was not forthcoming until after considerable pressure had been brought to bear, the question having been raised in the House of Commons by Mr. Bowerman. A protest meeting had been held in the Memorial Hall on Wednesday, October 23, at which all departments were represented, and on the following Tuesday, Mr. C. F. G. Masterman, the newly-appointed Secretary to the Treasury, made the announcement in the House of Commons that the unions had established their case, and that in future the Stationery Office, in awarding contracts, would make the recognition of the fifty-hour week a condition of the fair wages clause.

THE PERIOD OF THE GREAT WAR.

Who cares to speak of 1914? The Great War had started when the Committee called a Special Delegate Meeting for Wednesday, August 12, "to consider questions affecting contributions, benefits, and employment during the present national crisis." An "interim report," dated September 1, was afterwards issued on "The Crisis." It was the first occasion in L.S.C. history that "short time" was recognised as a necessity. This carried with it recognition of graduated subscriptions up to 3s. 3d. per week. Certainly the Society lost no time in grappling with a situation the like of which had never before been known, and which contained possibilities of development that no man could foresee.

The special difficulties of the time were not allowed to interfere with consideration of the financial position of the superannuation scheme, which again was seriously exercising the minds of the members. It was decided not to reduce the rate of

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benefit, but to increase the set-off from the general subscription from 4½d. to 6d., and to provide for the automatic raising of the subscription as the state of the fund from time to time made necessary.

Six years later, in 1920, the superannuation set-off was increased to 1s. per week and the scales of benefit doubled, up to a maximum of 20s. per week. Later still—in the year of Jubilee, 1923—subscriptions were raised yet another 1s., providing for a total set-off of 2s. per week and a maximum weekly benefit of £2 for members coming in the Fund after the end of December, 1922. Put that down to the credit of the L.S.C.

1914. "THE TIMES" BROUGHT UP-TO-DATE.

A notable happening of the year 1914 was the taking over of *The Times* newspaper by Lord Northcliffe, and the subsequent conversion of the "house" to trade unionism. This ended a feud between the firm and the unions that had existed from the early days when John Walter the first declared his intention of never again recognising the trade unions in his establishment. He did not. Neither did the second John Walter. The duty was left to be performed by John Walter the third.

The fact that *The Times* was then composed entirely on the Monotype machine involved the preparation of a new piece scale, which passed through the usual formalities of negotiation until its final acceptance by all concerned.

WAR-TIME THROW-UPS.

The four years of war from 1914 to 1918 may be summarised as a whole, without loss of historical trade connections. Short time and unemployment in the earlier years, overtime and shortage of men in the later years; then the rising prices, and the constant pressure by the printing trade unions in the endeavour to overtake them by increases of wages; the friendly efforts on both sides to see justice done without trouble; the national agreement on forty-eight hours and payment for holidays; the London joint agreement on overtime and night work; the setting up of the Joint Industrial Council; the constant calls upon our men for active service; the record of deaths and disablement that reached us week after week; these events are still fresh in the minds of us all. Who, while life lasts, will ever forget those long dark days of war?

Out of a membership of 15,000, the L.S.C. gave 3,805 to the Forces. Of these, 402 were killed and 1,250 wounded. Members of all ages volunteered for service. Many distinguished themselves, gaining promotions and awards. Though a comparatively small union, the L.S.C. will never have cause to be ashamed of the part its members took in the Great War.

Printers' War Orphans

A DETERMINED attempt is being made by printing employers and employees to assist the children of printers killed in the war. A fund was instituted by the Printers' Pension Corporation in 1918, and at present 1,200 orphans are receiving weekly grants amounting to a total of £10,000 a year. For the first four years the fund was very largely supported from London, but during the past year there has been a serious falling off in contributions, with the result that at present there is an overdraft of £12,000. So serious had become the position that the Printers' Pension Corporation were faced with the possibility of having to close it. Now the Federation of Master Printers and

During this period wages followed in a somewhat long-distance pursuit of prices, until in November, 1920, the final addition of 5s. brought the hand compositors' minimum to £5 and the operators' minimum to £5 5s. Then came a reversal of the process: the vicious circle, changing its direction, became more vicious still. A first reduction of 5s. took effect in August and September of 1921, followed in December, 1922, by another 4s., and in January, 1923, by 2s.—a total reduction for case hands of 11s. and for operators, who escaped the last reduction of 2s., of 9s. R.I.P.

L.S.C.'S SECOND M.P.

The Parliamentary success of Mr. Bowerman in Deptford, and the increasing activity of the Labour Party in promoting candidatures, caused the L.S.C. towards the end of 1917 to put forward its Secretary as a candidate in another London constituency, South-East Southwark. Mr. Naylor failed to dislodge the sitting member for the division in the general election of 1918, but on the death of the member, in the autumn of 1921, he won the seat at the by-election, with a majority of 1,600 over both Liberal and Conservative opponents. His Parliamentary career, however, was a short one. Another general election followed in November, 1922, when he lost the seat, which was won by a National Liberal, the only other candidate.

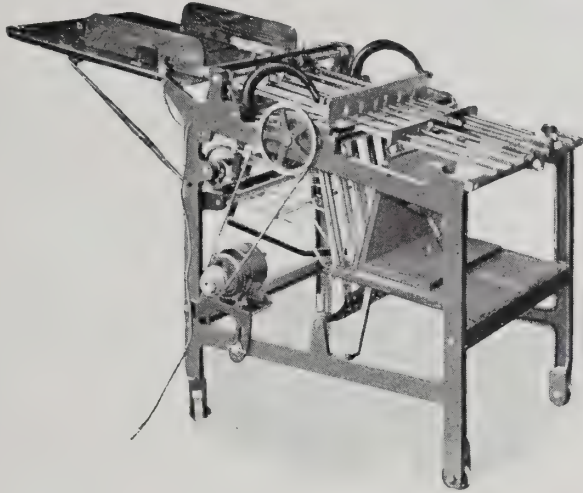
1923 COMING OF THE LUDLOW.

The resourcefulness of the inventor in regard to the composition of letterpress was again emphasised in May, 1923, by the signing of an agreement governing the conditions under which the Ludlow casting machine and plant shall be handled. We have seen the earlier typesetting machines enter and pass away, to be followed by the Linotype slug machine; this in turn challenged by the monotype keyboard and caster; and now a combination of hand setting and casting as represented in the Ludlow plant.

The celebrations of this anniversary were held last month at the Crystal Palace, when there was a great re-union gathering, and inspiring addresses delivered by Mr. T. Timberlake, Mr. Robert Dent, who is one of the oldest members of the Society, the Rt. Hon. C. W. Bowerman, who has held a membership card for fifty years, Mr. T. E. Naylor, Mr. C. J. Drummond, Mr. S. W. Newcombe, and Mr. F. A. Davis. There is to be a celebration dinner in November, when we have little doubt the congratulations of all sections of the printing industry will be most cordially offered to the Society.

the Newspaper Society are taking steps to bring the matter to the notice of printing employers throughout the United Kingdom in the hope that sufficient support will be forthcoming to meet all the requirements of the fund. At the meeting of the Joint Industrial Council of the Printing Trade held on July 11 various suggestions were made for clearing off the overdraft and putting the fund on a sound footing. One union was stated to have recommended its members to make a voluntary levy to guarantee assistance to the orphans of those men who had been members of that union, and that out of over 5,000 members only about a dozen had not responded to the appeal.

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Letterpress Printing by no means dead or dying, in reality on the threshold of expansion

[THE Claybourn Process Corporation, of Milwaukee, claim to have built a printing machine which will revolutionise letterpress printing. Briefly, the principle of their machine is that in letterpress printing the surface only of paper and ink should just be brought in contact. No pressure beyond that which is necessary to get the impression is required. To this end they have built a machine with such precision that speeds of 20,000 sheets per hour of fine-screen halftone work are produced. Samples have been sent over as proof of this statement, and Mr. Louis Flader, Commissioner of the American Photo-Engravers' Association, who is well known in the American printing trade, has written an article under the heading as above, from which extracts have been taken and are given below.—Ed.]

OFFSET lithography and rotary photogravure possess definite advantages only in a very limited field. The fact that everything in sight is claimed for them does not necessarily make it so, and in order to decide that question for yourself, all you need to do is to make comparisons between results obtained by those methods and the results obtained by the combination of photo-engraving and letterpress printing. *Unfortunately, many of us are misled by comparing the very best that can be done by the offset or rotary photogravure process with perhaps the worst that is done by letterpress printing.* Then, too, the element of novelty in these newer methods appeals to a good many people, who are persuaded to employ them on that account. Everyone in touch with the situation knows of cases where, when the older methods were abandoned for the new, one experience was quite sufficient for the advertiser, or the buyer of the work, and after having had it, he returned to his first love.

As to the future of letterpress printing, those of us who are engaged in these industries will go to our own funeral only if we consent to remain dead.

Statements as to the death of relief-plate making and letterpress printing, and the advent of planographic and intaglio methods of illustrating and printing are true only *if we are willing to admit separately and jointly that relief-plate making and letterpress printing have reached the end of development, and that no further progress in these lines is possible.* Who is there with temerity sufficient to say that no improvement can be made, and that no development will take place in photo-engraving and letterpress printing?

IN DEFENCE OF LETTERPRESS.

We believe it is possible to improve every phase of letterpress printing. It is not only possible, it is actually being done. Your attention is called to developments that are likely to revolutionise the industry, and that will make planographic and intaglio printing methods hustle to keep up with the procession.

The act of printing with letterpresses from relief plates and type has not changed in principle from its very beginning. The act of printing, or making the impression, is accomplished by the application of pressure to the sheet placed in contact with the printing surface. This pressure was first applied by Gutenberg and his disciples in a very primitive

way, which called for great exertion; consequently, *it has ever been the thought of all those who practice the art of printing that the application of great force is absolutely necessary to accomplish the objective.*

You will be told that the finest printing in quantities can only be obtained from a cylinder press. This is naturally followed by the statement that the rotary press is good only for high-speed production on poor paper, and therefore is confined largely to newspaper and magazine printing. *This misconception of the true factors entering into the subject has kept the printing industry hog-tied and hobbled for a great many years, and it is only lately that we are beginning to see light.*

Take a pressman anywhere—whether he is operating a cylinder or a rotary press—and he will tell you that his first act in printing a forme consists of making the forme “level.” In other words, in bringing it up to a point *where an even impression of the entire forme can be obtained.* Then, after he has the forme “levelled” off, he begins the act of “make-ready,” so that he will get a fair reproduction of the work. When he has his make-ready all completed, *and when it is sufficiently irregular to suit his purpose,* he is then ready for the press run, which is completed under more or less trying circumstances.

AVOIDING MAKE-READY.

This holds good on all types of presses, and it is the orthodox method of printing to-day. At this juncture, we might say in the language of the hour, “What’s wrong with this?” Nothing at all, except that we have started with a foundation laid in quicksands, and as we continue to build upward and outward the structure strains and lists, resulting in constant and ever-increasing costs to keep it up and going. *That’s exactly what’s the matter with the printing industry, and if the fundamental error can be corrected, ninety per cent. of the complaints, jibes, and shafts directed against typographic printing will fall to the ground.*

Let us go into the subject a little deeper. When a pressman has a forme on the press, all locked up and in register, he prints an impression, takes the sheet to the light, turns it upside down, and looks at it on the reverse side. Why? He knows the forme isn’t level, and he wants to see where the errors and inequalities exist, so he can locate them properly and compensate for them in his make-ready. *In practically no case does he ever receive an impression (of uniform evenness) over the entire surface on the first sheet.* He finds that parts of the forme show very little impression, some perhaps no impression at all, *while other parts are squeezed into the paper, frequently depressing it to a depth of a sixty-fourth of an inch.* If the press bed and the impression cylinder are perfect, the inequalities would be due to the plate and the type. It is a fact, however, *that there are inequalities in all points of contact, beginning with the bed of the press, with the back of the plate, with the printing surfaces, in the paper, in the impression cylinder, and in the bearings.*

TOO MUCH PRESSURE.

These errors, inaccuracies and inequalities must all be compensated for in the make-ready before

a passable job can be printed. This takes a great deal of time, slows down production, and adds to the cost of the product, to say nothing about interfering with the quality of the work. *Such inequalities as cannot be readily overcome by make-ready are overcome by pressure.* The pressman, as yet, cannot get it out of his head that it takes tremendous pressure to print. (This fallacy is by no means pregnant in the minds of pressmen, it might be added. Recently a paper house of national prominence, in a piece of printed matter on which they illustrated a cylinder press in the process of turning the sheet over the forme, made the statement that "at this point (the point of printing contact) the cylinder exerts a pressure of 150 lbs. per square inch over the printing surface." Imagine! Is it any wonder the printing fraternity have "pressure" on the brain?)

How much pressure does it take to transfer the printing ink from the printing surface to the paper? Most any pressman will answer you by saying that it takes a great deal more to print from the solids and darker portions than it does from the highlights. Does it? Make a test yourself by inking up a halftone block, placing a sheet of paper on top of it, and rubbing the sheet with any smooth surface. You will find that it takes surprisingly little pressure to transfer the ink from the plate on to the paper, and that it takes no more pressure to perform this function in the solids or dark tones than it does in the highlights. After you have satisfied yourself, make your discovery known to the first person you meet, and then duck for shelter. He will demonstrate to you that if he removes even one thin sheet from the tympan he will not be able to print the form as it should be printed, and that by adding more sheets, which means more pressure, he gets the desired results. *Certainly, it requires some pressure to print, and it is equally certain that it does not require the amount that is being constantly applied, to the detriment of the type and blocks, and the ruination of the printing itself.*

THE WAY TO PERFECTION.

Mr. Claybourn's theory is that if all surfaces are perfect in themselves, and in perfect alignment with each other, *the act of printing can be performed with much less pressure, with practically no make-ready, with less ink, and with greater speed, than is now being done.* So much for the theory. How about practice?

He has spent a lifetime in the various branches of the printing industries, and when he first announced his intention to print without make-ready, he met with arguments and derision on all sides. This did not deter him from pursuing his investigations and experiments, and when he had satisfied himself that he was right, he went ahead. He found that the imperfections and inaccuracies in the average printing press (speaking of the bed, the bearers and the impression cylinder) ran from ten to forty-eight one-thousandths of an inch. This applied to new presses, as well as to those which had been in use for some time.

PERFECT ELECTROTYPES.

In order to accomplish his purpose, he first invented and perfected electrotyping machinery of exact accuracy and precision, and was able to produce electrotypes, both flat plates and curved, *and with such a degree of precision that when properly placed on the printing press, the pressman could go ahead and get perfect results without, in many cases, any make-ready whatever.*

Having perfected electrotypes, he found that that availed him little, so long as the presses themselves contained most glaring inaccuracies and inequalities. He then invented and patented a method of correcting printing presses. This is accomplished by attaching special patented machinery directly to the press, and the latter, under its own power, on its own ways, ground the press where it is required to register absolute precision, *so that the variations and inaccuracies are removed and all working parts stand a micrometer test showing that they are corrected to the thousandth part of an inch.*

PRECISE PRESSES.

Mr. Claybourn has done sufficient work by the use of his plates and his methods to demonstrate beyond the shadow of a doubt that with precision plates and precision presses perfect printing is obtained with far greater ease, at a higher speed, and at less cost than obtains by any other method. As an evidence of accomplishment, he has carried his ideas into practice, and has amply demonstrated the feasibility of printing three- or four-colour process plates on ordinary cardboard, which, after being printed, was converted into cartons.

Certainly his ideas and inventions are revolutionary and startling to some people; not more so, however, than the various methods and inventions which we are asked to swallow and for which great things are predicted. *Here we have before us, and at hand, the means for so improving letterpress printing that its superiority and efficacy can never be in doubt.* As long as we insist upon applying immense pressure in order to accomplish printing, we are going to have just the troubles that we have always been confronted with. *When we can bring ourselves to view the matter in a sane and rational light, and make use of the means placed before us, we will realise that relief-plate making and letterpress printing possess potentialities not even dreamed of up to this time.*

ROTARY PRESSES.

Thus far we have dealt with this principle as applied to cylinder presses only. When the same thing is applied to rotary press procedure, even more startling results can be obtained. In this case, speed is limited only by the texture of the paper and its tensile strength. Mr. Claybourn has designed rotary printing presses for special purposes which would make the average printer or pressman's head swim if he saw them in operation. *This is especially true when applied to multi-coloured printing.* Thus far, nothing has been devised that will equal the speed and output of these machines, both for quantity and quality. The entire proposition is built around precision machinery and perfect electros. When these two factors are properly co-ordinated, they will outstrip all other methods.

Letterpress printing is the simplest form of printing, and therefore the best. However, it must be properly conducted in order to give the desired results. It is the imperfections and the lack of engineering skill in the relief-plate and printing industries that have kept them tied to a post, as it were, and have permitted other methods to make as much headway as they have made. *These methods did not advance chiefly because they were good, but because the older methods were bad.*

Just roll this thought around in your mind for a little bit: The outstanding claim made for offset and rotary photogravure is that illustrations can be printed on soft and unfinished papers. In this respect they are supposed to possess great advan-

tages over relief-plates and letterpress printing. Let us admit that this is true. But—*it is true only as long as we insist upon squeezing and smashing our plates and type INTO the paper.* When we reach that point of understanding where we will apply only sufficient pressure to transfer the ink from the forme to the paper, we will be on a par

with these other methods, and instead of doing "relief" printing, we will be engaged in producing planographic or "surface" printing. On that day our sun of success will come out from behind the dark clouds of ignorance, which have obscured it all too long.

Manufacture of Offset Blankets

By EDWIN CAREY POTTER

FROM the columns of your journal it appears that much has been written about everything in connection with offset printing, but far too little attention has been paid to the rubber blankets. The business of printing by means of a rubber sheet taking the impression from the zinc or other metal plates, imparting it to paper, bristles with technicalities. The artist, transferor or photographer and machine minder all lend their quota of brain power to the work of putting the finished design in its appropriate form before the public.

The rubber blanket which has been used for years in connection with tin printing served its purpose well and naturally when offset presses first made their appearance it was expected that the same kind of blanket would be suitable. This, however, was not so, and experiments ranging over a long period were made in order to get a good blanket, and we now claim that it is as near perfection as possible. Therefore a few remarks on the manufacture of rubber blanketing may interest your readers as it is not possible for everyone to visit a rubber works.

To begin with rubber in its natural element consists of the sap from trees specially cultivated in plantations, and is collected in the form of a resinous gum. A canal or groove is first cut in the bark from the stem to the lower branches and leading into this are diagonally cut grooves which feed the main canal. At intervals of two feet, gashes are cut across the main grooves with a knife and into this is pushed an aluminium cup holding about 10 ozs. of fluid. The sap therefore finds its way into the cups via the canals, and the cups are emptied by natives in the early morning into a larger receptacle which they carry slung round their shoulders. The rubber sap is now taken to the factory and treated chemically to produce coagulation, thereafter formed into sheets on an ordinary two-roll grinding mill, and is the same as we know it in the form of crepe rubber which has lately been used for soling tennis shoes, etc.

The manufacture of offset blankets begins at this point, as the sheets of crepe rubber are taken to the mill and ground until quite plastic, this is then mixed with sulphur, powdered gum arabic and colouring matter, and the whole dissolved with naphtha until a paste is made of about the same consistency as printing ink.

The sheeted pure rubber varies in colour from an almost pure white to a nut brown, the colour of the rubber, however, having but little to do with the ultimate colour of the finished blanket, which may be grey, the colour most in demand, red or chocolate brown, etc., the tint being simply colouring matter added, and the effects of such pigment on the blanket bring about changes in the printing qualities, thus it is generally recognised that the most durable blanket is grey, but that for rapid

and decisive pick up of fine work and half-tone offset, red is decidedly better, but being tacky the pores of the red blanket rapidly absorb the grease and break up the surface of the blanket which is not so durable as grey owing to the pigments introduced to colour it. The same remarks apply to both brown and chocolate.

The rubber solution mentioned above is now ready for the spreading machine, which looks very much like an ordinary ink duct erected on an iron frame so that the rubber is allowed to creep through the duct on to the cotton fabric in an even stream.

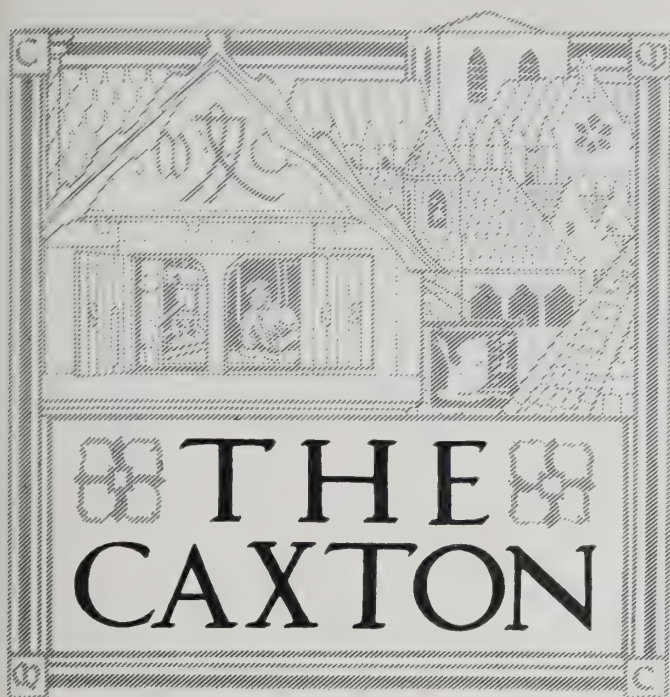
The fabric works on an endless band consisting of 15, 30 or 50 yard pieces which rotate round cylinders at each end of a frame and pass over heated slabs which evaporate the naphtha and the finished layers of fabric and rubber wind up on reels to repeat the operation with another layer of rubber solution and fabric until the desired caliper is obtained, which is formed by adjusting the micrometer screws attached to the bearings of the main cylinder and which adjusts the opening of the duct, regulating the flow.

The blanket is then taken to another machine and slowly unwound from the roll, and during such unwinding process French chalk and sulphur are swept over the surface with brushes until all possibility of the rubber sticking to the fabric is prevented. Sheets of highly glazed paper are then inserted between the rubber face and canvas back and the whole wound up tightly on a winding machine.

Here enters the vulcanising process, and it is in this department that a good blanket is turned out, as everything depends on the heat remaining the same during the whole time that the vulcaniser is in operation. The blanket is placed in its rolled bulk into an iron cylinder which is hermetically sealed and a steam pressure of 40 to 80 lbs. to the square inch is introduced for a given period. After this operation the blanket has only to be trimmed, packed, and is ready for the printer.

It is deplorable to see some of the rubber blanketing placed on the market by really good firms, they evidently do not understand what offset printing is, and recently writer has been offered blanket that is still being vulcanised face to face without any smoothing attempts, and which leaves the surface of the rubber like a piece of antique paper.

One last word to printers desiring to get the best result from their offset presses, do not buy the cheapest, it is a fatal mistake in connection with all offset sundries. As an instance of this, only this week the writer was shown a 25-yard roll of red blanket 45 inches wide from one of the best manufacturers (not dealers) that was rejected, there was not a square foot of the surface without a flaw in it. The reason being it was cheaper by about 10 per cent. than the other man.



London, August, 1923

THE publication in this issue of Mr. George Isaacs' paper on "The Prevention of Tuberculosis" suggests that something much more serious than has been yet attempted should be done in the direction of exploring the connection of this disease with printing offices. We believe it is a fact that research was undertaken and begun by three eminent authorities on this subject, of which Dr. Moore was one, and it seems to us a pity that some definite and authoritative report was not forthcoming. The London Newspaper Proprietors' Association, we believe, are arranging that the Medical Research Committee connected with the Ministry of Health should undertake an inquiry extending over a period of three years which will apply to London news offices only. We think this is rather a mistake. Surely such an inquiry as this should cover the whole trade, and should be agreed to by all sections of the industry. It may be that there is needless alarm, but it is safe to think that, in face of these uncertainties, those engaged in the industry will be concerned, and it is bound to have some effect upon the minds of those who have thoughts of apprenticing boys to the trade.

THIS leads us on to say something about the true function of the Joint Industrial Council. The possibilities of usefulness latent in this body are enormous. It is able to undertake, on behalf of the whole industry, what no sectional association or union could attempt. These questions of health would appear to be pre-eminently matters for the Council. Those responsible for its inception and its working are more or less satisfied with what has been done, but it is becoming clear that the work which might be undertaken, and for which there is clamant need, will not be done except the Council in some way or other re-organises itself. Mr. A. E. Goodwin and Mr. A. E. Holmes, joint secretaries, have done splendid service. They are quite willing, we are sure, to still devote thought and time to the organisation, but they are both very busy men, and probably the time has come when the secretariat of such an important body should devolve upon some enthusiast who could devote the whole of his time to the work. It would be a thousand pities for the Council not to be used to its fullest extent, and for advantage not to be taken of such a unique instrument for increased well-being and progress.

THE interesting and honourable record of the London Society of Compositors, which was carefully prepared for the 75th anniversary celebration last month, and which we publish in this number, will stir up recollection and stimulate interest in a great trade union. The history of the Society has often been strenuous, and the men who have carried its flag have mostly been fighters. But theirs was always honourable warfare, and few trade unions can boast such a line of leaders. Times change quickly, methods and needs vary, but, with every respect to the pioneers, it is safe to say that never was the Society more ably led than it is to-day. Peace hath its victories. The strong, statesmanlike grasp of things possessed by men like Mr. T. E. Naylor, Mr. C. W. Bowerman, and Mr. Timberlake begets confidence on both sides of a conference table. Upon them rests a much heavier responsibility than was carried by their predecessors, and the Society is fortunate, and so is the whole trade, that the difficulties and perils of to-day will be handled with such wisdom and common sense. We most heartily congratulate the Society on this commemoration, and wish for it a future of abundant prosperity and enduring usefulness.



“Pushing” a Good Cause

THAT'S what Mr. H. A. Bethell, the Chairman of the J.I.C. Organisation Committee is doing. His predecessors, General Bemrose and Mr. Skinner, did the same before him. It is really interesting to see how successful men “push.”

If you are an unknown quantity, it's rude to push. You wait your turn, which may never come. But when you are successful, you will always have an audience; people watch you to see what you propose to do next; in fact, they prepare the stage for you; they keep the ring; prevent you from being hustled; they ring the bell for you; set the footlights and the headlights, and generally, without any effort on your part, see that you are the cynosure of all eyes. For confirmation of all this, please apply to ex-presidents of the Federation—they know.



MR. H. A. BETHELL.

So, being one of the successful, Mr. Bethell has a good audience and a sympathetic one when he pushes, and especially when he pushes a good cause that needs pushing.

Habitually the mind turns back on history to find a parallel—to find why good causes are frequently outside the catalogue of things that interest the average man and woman.

Take a classic instance: When one of the great world-tragedies was being enacted, the Roman soldiery sat close by, probably using ribald and coarse language, weary of their job, and we know they were casting the dice for the ownership of the raiment. They had no idea of what the event meant in world history. The cause still persists, and race rancour and sectarian bitterness take new forms perhaps.

It was probably less callously exhibited in the case of Socrates. Having made his defence before the popular tribunal, and capitally condemned to

drink the draught of hemlock, the casual remark was made, probably kindly intended: “We only prepare, Socrates, just so much as we deem enough.” And thus another great teacher passed into the great unknown with the mass of the people seemingly indifferent, thoughtless, evidently unable to see anything unusual in the incident. Freedom of thought and expression did not, however, die with him, and will not die.

The same thoughtlessness, the same heedlessness, appears to have overtaken the great modern movement known as Joint Industrial Councils. In our own trade the formation of District Committees is being delayed unduly because of apathy, of indecision, of the lack of power on both sides to realise that

Time, like an ever-rolling stream,

Bears all its sons away;

and, instead of grappling with our difficulties, understanding them, and shaping them to serve our common needs, we drift with the tide, missing those opportunities for common service, which, after all, is one of the best things in life.

But I set out to urge the formation of District Committees, not to philosophise upon the general indifference to great issues, to the coolness with which new ideas are received by the great masses of our people, unless they are felt to be instinct with pulsing life and hope; unless they appear to offer thrills of excitement.

There is a Joint Industrial Council for the Printing Trade of the United Kingdom. It has already done useful work, but it is stultified by the fact that District Committees are not being formed to feed, and be fed, with new ideas. No joint industrial council can live as a mere conciliating mechanism—the idea that it could is degrading: we are not dogs, always barking and biting at each other for a bone; we are human beings, with powers of reasoning and understanding; and we have long since learned that industry does not thrive by friction. The cupboard gets bare while we are fighting, and it surely fills while we are working. Joint Industrial Councils were conceived to prevent friction and misunderstanding, not merely to allay them when once they have arisen. “Those who will not argue or reason,” says A. E. Russell, “are recreants against humanity, and are prowling back again on all fours in their minds to the brute.” The work of the J.I.C. is to foster reason and common sense in all trade matters.

If our people only realised on what slight foundations the vast superstructure of civilisation and industry was built, they would grasp the need for throwing themselves wholeheartedly into this movement. Wages and profits may be an inevitable part of our industrial system, but they are not by any means the whole part.

It was an expert body that came to this conclusion: “If they (the Councils) are inspired by a genuine desire to raise the whole level of industrial effort—to enable industry to perform better service to the community, and to render the work of each man engaged with a more satisfactory expression of his powers and personality—they may effect nothing less than a transformation of industrial and of national life. . . . They will do much if the members of the Councils and of the District Committees learn to regard themselves as representatives of industry as a whole, concerned with

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both its economic and its human side, and ready to follow the path of progress in whatever direction it may lead."

What, then, can these District Committees do? Governing rules are issued by the national body, but they are reasonably elastic, and appear to suggest such topics as:

Industrial efficiency, which first of all opens up the question of the physical well-being of the worker, because we are all agreed that the basis of all national progress, whether industrial or social, is health and physical well-being.

It may, therefore, mean a discussion of housing conditions, of tram and train services and fares, which may lead to a deputation to the authorities concerned.

Then again it may lead, after inquiry, to an expression of the opinion, again to the authorities concerned, that to take boys and girls away from school just at the age when they are best fitted to profit by attending is wasteful and harmful to the community.

They can discuss technical education, both as regards evening classes and part-time day schools, and the curriculum of the schools.

They may discuss the bearings of labour-saving machinery from the point of view of the worker and the employers.

They may discuss the intricate and involved question of payment by results, of piece-work and time-work.

They may discuss legislation affecting industry, and pass resolutions thereon.

They may discuss reforms of the Patent Laws.

They may discuss the need for the encouragement of research work, so that scientific methods may be applied to the industry.

They may discuss an improvement in the

methods of distribution, which has a very important bearing upon the welfare of industry.

They may discuss industrial combinations, and get to understand their bearings upon industry as a whole.

They may discuss labour federations and their bearings upon industry.

They may discuss banking and credit facilities.

They may discuss the need for recommendations to the workers as to the best method of investing savings.

They may discuss the need for assured markets, so as to steady industry.

They may discuss the entire operation of State and municipal trading, with its too frequent dependence upon the rates.

They may discuss and take steps to secure full and proper observance by public bodies of the fair wages resolution of the House of Commons.

They may discuss and take the necessary steps to secure recognition of all agreements relating to wages and working conditions by all persons in the trade.

They may discuss all local matters which are not covered by national agreements.

And a hundred and one other subjects, with which modern industry has to deal.

Here we have the whole gamut of management and the operations of modern industry open to joint inquiry.

These District Committees can be made a wonderful vehicle of knowledge and information.

It but needs vision to get these District Committees into being and to make our industry one of the best organised, best managed, and best educated.

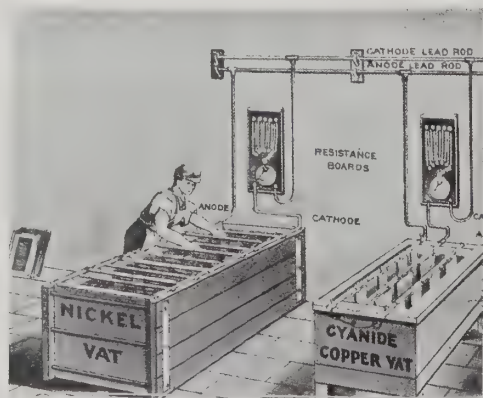
There should be one in your district. Won't you help to get it started?—D.R.K.

Coming of Age

ON Saturday, June 23, Messrs. Timson, Bullock & Barber, Ltd., the well-known makers of rotary printing machines, of Kettering and London, celebrated the coming-of-age of Mr. Ernest Timson, only son of the governing director of the firm. Over a hundred members of the staff enjoyed an extensive motor tour through Shakespeare's country, journeying by Kenilworth and Leamington Spa to Warwick, where lunch was taken and a presentation from all employes made to Mr. Timson, jun., as a token of esteem and goodwill.

Joint Industrial Council

At the last meeting of the Joint Industrial Council, General Bemrose was unanimously appointed chairman. The report for the year showed that useful work had been done by the various committees. The Health Committee reported that they are hoping that experiments conducted by the British ink manufacturers will be successful in producing a substitute for bronze in the lithographic section of the industry. In the letterpress section the substitute was working very satisfactorily.



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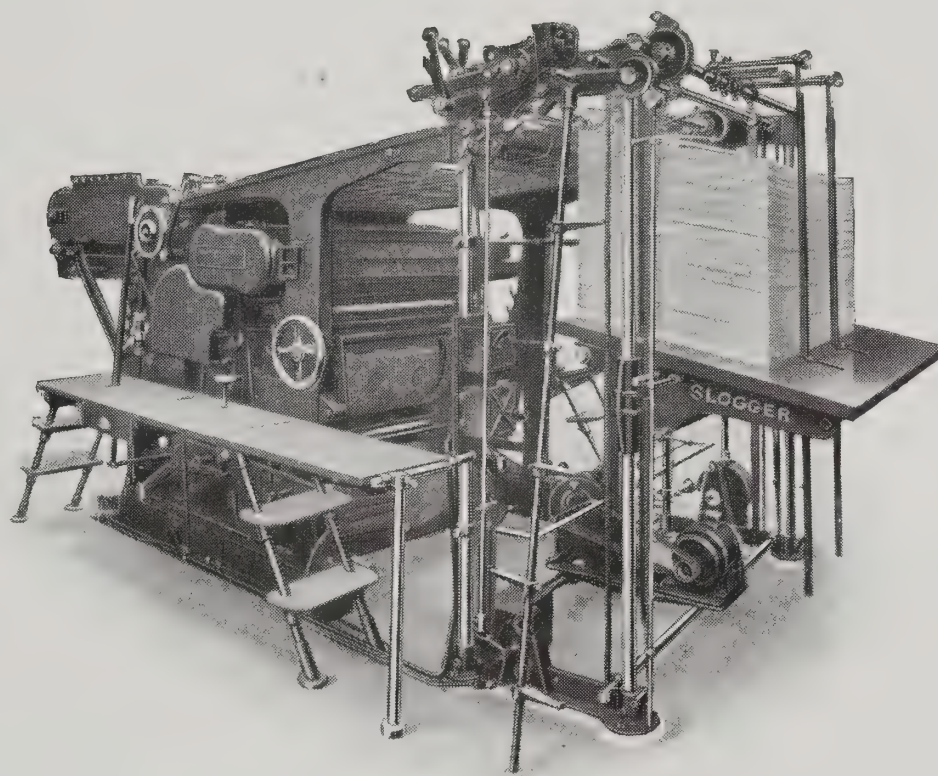
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The A.B.C. Price List is not by any means a new publication as the first "Ideal" list, of which this is the pocket summary, was issued over twenty years ago. We have gone very carefully through the prices shown in this list (all of which are based on Grade 3 wages and approximately on the Federation Cost System as regards machining) and say without hesitation that taken as a whole they are *fair* charges—*fair* to the printer and *fair* to the customer—prices which can be verified by cost and substantiated by actual working.

We should advise every jobbing printer to send for this useful list. It is published by the Bury Times and sold at 2s. 6d. net. It contains no advertisements, and is bound in limp cloth of a size convenient for the pocket.

The Estimator was first published last year, and is printed and published by Wm. Sessions, Ltd., Ebor Press, York. It is full of useful information interspersed with advertisements which apparently allows of it being sent to a large number of firms free of cost. There are four sections devoted to aids to estimating, tables, selling prices, net cost of blocks, etc. This booklet aims at giving a lot more information than the A.B.C. It is based on Grade 3 hourly rates and *should* correspond in prices with the A.B.C. It does not, however. Take double crown posters: A.B.C. gives 25—16s. 6d., 50—18s. 6d., 100—22s. 6d. The Estimator gives 25—25s. 6d., 50—27s., 100—29s. 9d. The paper used and the times are apparently the same, where does the difference come in? Even experts apparently do not agree always. It seems on the face of it that more printers would quote the A.B.C. prices with confidence than they would those of the Estimator. In one town of our acquaintance paying *more than* Grade 3 wages—25 double crowns in any colours only cost 11s. 6d., and if it is a regular order they get them down to 10s., and even 8s. 6d. Where does the 25 for 25s. 6d. printer come in against those prices?

Even taking these differences (which are more useful than otherwise) the Estimator is of real value to all who have to do with charging. There are few every-day printers who could say how much black ink it takes to print 5,000 sheets of double royal catalogue pages with solid and line blocks on S.C. paper, yet the Estimator does it at

once. Simple little questions like "What does it cost to make ready a three-colour half-tone form containing 32 blocks?" are answered at once. We congratulate Mr. Sessions and the author of the Estimator, Mr. Ed. Jackson, on this very excellent help to the difficult question of estimating and charging print.

The Work of Ambrose McEvoy

The Work of Ambrose McEvoy. Published by Colour Magazine. Printed by the Morland Press. Limited to 1,500 copies. Price: One guinea.

The introduction to this handsome quarto volume is largely in the form of extracts and reviews; its press work is good, and in spite of the difficulty of its typographic arrangement, it sets a high standard.

An unusual feature of the first page is the initial letter "W," which, although perfect in the form of the letter itself, is distinctly modern and even futuristic in the treatment of its decoration. There would have been ample reason to assume that such an initial would not harmonise with Caslon old face, but the result as given, is another proof that the qualities of the successful initial are by no means easy to determine. Initials that fail are usually those that are drawn with a pen and photographically reproduced. The initial that has been used in this volume has been cut direct on wood, and immediately conveys the feeling of the material and tool that has been used, and is therefore a direct expression of craftsmanship, and one that can be used harmoniously with type.

We shall be glad when illustrations to books of this kind can be printed on the same paper as letterpress matter, and for that reason alone we shall be grateful for a wider use of the litho offset process. Meanwhile the colour plates of some of Mr. McEvoy's most successful and striking works are excellently represented by the three-colour process.

We anticipate that the issue of this volume will rapidly obtain a well-merited success.

"Type"

Type. Published by the Morland Press. No. VII. Sixpence.

ORIGINALITY without affectation is an attitude of mind that is difficult to attain, but the Morland Press seems always to adopt exactly the correct poise in these matters, and is frequently original, and always shows the stamp of its personality in its productions.

The June number has been illustrated by A. Wyndham Payne, who, it is stated, is young, full of ideas, and works very rapidly. The strength and vitality of his work owes a good deal to the influence of "Lovat," and we anticipate that he would be proud to admit his indebtedness.

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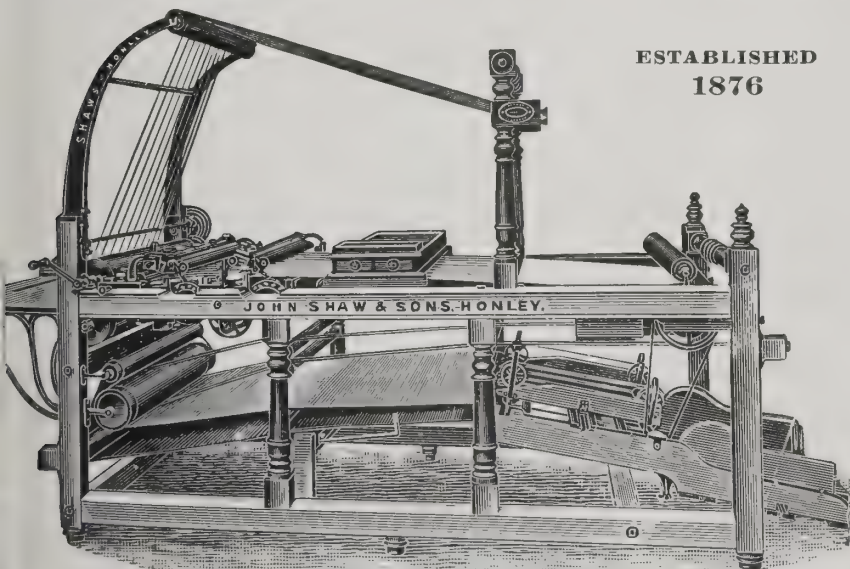
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The "BAILEY" PATENT ROTARY PERFORATOR ATTACHMENT can be added to either Pen or Disc Machines.

Referring to these illustrations, it requires a quantity of pluck for craftsmen such as they are at the Morland Press to print two cuts in a smudgy green ink as they have done on page 2 of the cover; but smudgy press work like this has its own justification if the effect is right, and in this case something of the quality of wallpaper printing from blocks has been attained.

The editorial side of the magazine is done in characteristic style, and successfully reflects the interesting people that the Morland Press has gathered together.

In the Notes and Reviews, a paragraph on the letter "E" may not be new to all our readers, but it is sufficiently good to be repeated:—

"The Letter 'E.'—The opinion has been advanced that the letter 'E' is the most unfor-

tunate letter in the English alphabet, because it is always out of cash, for ever in debt, never out of danger, and in hell all the time. It is fortunate that it is never in war and always in peace. It is the beginning of existence, the commencement of ease, and the end of trouble. Without it there would be no meat, no life, and no heaven. It is the centre of honesty, and makes love perfect. It also starts off in error, and printing, publishing, typography and lithography can get along without it, although it is necessary in electrotyping, engraving and typefounding. It is the beginning and the end of editorial existence."

We hope that the Morland Press may long continue to be a bright and entertaining spot in the printing life of London.

Does it Pay Small Printers to do Good Printing

WE are continually being told that we ought to get more art into our business, that this or that style is the correct way of doing a particular job. It is pointed out that so much of the work that is about is cheap looking and is no credit to the trade as a whole. It was pointed out in a recent issue of THE CAXTON that a well-known firm even had a special lay out department working in conjunction with the artist's department, in which all work was planned before going into the composing department. (It would be interesting by the way to know what the comps think of these artists' lay outs.) It was stated, however, that some of their best work was for engineering and motor firms, and for Master Printers' Associations—all concerns with plenty of money to spend.

In the "Craftsman's Corner" of the CAXTON in the same issue we have a specimen print of an advertisement for the Imperial Tobacco Co. (capital umpteen millions) a booklet for a Yankee paper maker who is out to sell watermarked bond paper, and a folder for the Western Electric (makers of half the world's telephones) all very nicely and artistically and expensively printed, and held up to the small printer as guides to follow.

What use is all this to the every-day printer? He never gets orders from firms of this kind, so obviously never gets the chance to do this high class high-price work, even though he has the ability to do it. The majority of his customers, I venture to state also, do not want it, and if a man was enterprising enough to do it at the same price they would not accept it.

The price also enters into the job very considerably. So much of a small printer's work is utility work not in any way advertising work. One ventures to think that many of the "uplift" merchants forget this when they talk about educating the small printer. Very often it is the small printer that would do the educating.

Jobbing printers taken as a class are not in the printing business for the benefit of their health, they are there if possible to make a living. Things that make it more difficult for a small printer to make a living are of necessity put on one side. One of these things is obviously "fancy" work. How many of these gentlemen who appreciate good printing are willing to pay for it? One usually finds that this class of faddist is the most mean.

Who again is to say what standard should be adopted for printing? In most offices the question of eliminating waste makes all the difference as to whether there is any profit on the job or not. By cutting the time on a job to two hours where three is usually taken is not necessarily bad policy. It is often giving a customer work at the price he can afford to pay. There are so many who do not appreciate the fact that unless certain work can be done at a certain price it would not be done at all.

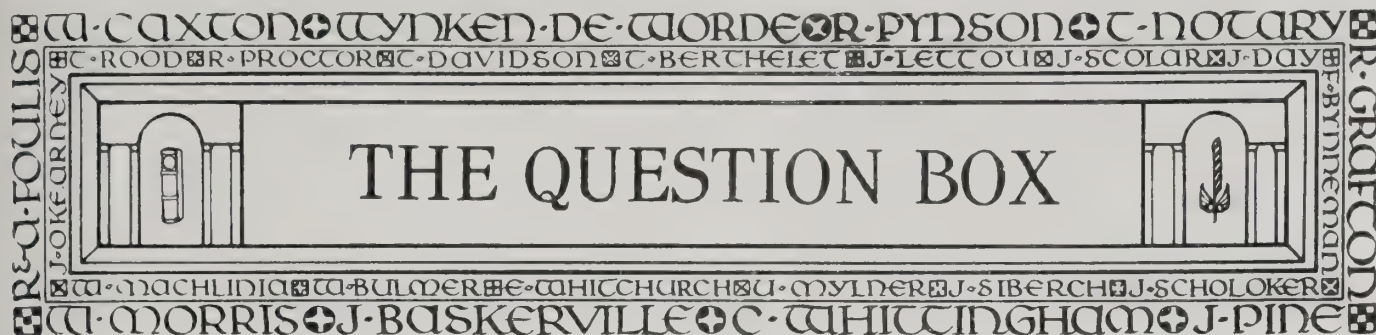
Some of our high-flown advisers point to certain specimens of printing and state that "they never ought to have been printed." They "are a disgrace to the trade," and so on. I emphatically disagree with them. I believe that every man who is helping people to use print by supplying them at a price that they can afford to pay is helping the trade and is a credit to the trade.

We small printers have to take a lot of ridicule from the experts, most of which is quite undeserved. In the June issue of THE CAXTON a customer wrote his ideas as to why jobbing printers do not do more business. He tells the tale about "the window containing a varied assortment of letterheads, etc., with six months' accumulation of dust," etc., etc. Wonders how offices like this can compete with the up-to-date office with specimens to hand, smart room for interviewing customers, and so on. Yet they do, and in most instances get their work on the only thing that matters—price.

Isn't it a peculiar mentality in a business man in that he often dislikes up-to-date swanky places because he knows they cannot work at the low rate of the small "untidy" printer?

Allied Press Outing

THE third annual outing of the Allied Press, held on Saturday, July 7, at the Bridge House Hotel, Windsor, was a great success. At the dinner, which was attended by a company of seventy, Mr. W. G. Harvey occupied the chair, and was supported by Mr. J. G. Jackson. The toast of the day, "The Allied Press," was ably proposed by Mr. Martin, the Father of the Chapel, who emphasised the fact that the Allied Press fully deserved its name because management and men were all allied in the best interests of the firm and its customers.



Queries regarding difficulties in almost every department of the printing office are constantly submitted to us. Instead of answering these by letter as we have hitherto done, we propose to distribute them to experts qualified to deal with them and publishing the answers on this page. The Editor will be glad to receive any questions which are likely to prove of general interest to our readers.

Tint Printing

As a result of the note on the above subject in the June issue several readers have written asking for further advice. The basis of a tint as regards colour must be an ink which retains its purity after it has been reduced with varnish or tinting medium. This is where most people find trouble when they make up tints. Bronze blue for instance goes off the tone very badly, but ultramarine is very much better. Scarlet and vermilion are both fairly good, but geranium lake is very difficult to deal with. In general, use colours that are very strong in the predominating tone, on the lines described above, and after the tint is made it can easily be turned one way or the other by the least possible addition of a coloured ink, already reduced so that its tinctorial value may not be too great.

Printing Half-tones in Coloured Ink

ANOTHER case of difficulty has been sent to us which is evidently due to the same cause as that referred to in our last issue. It is comparatively easy to print half tones in black, because any jobbing black is full in body and very finely ground; the result is that a small volume of the ink gives a good solid impression. But with many coloured inks the case is different, and unless specially made for half-tone printing success is impossible. If a strong layer of the ink is necessary to give a full impression it is obvious that the large volume of ink will fill up the dots of the block and produce more or less flat tint effect. Always select coloured half-tone inks with the greatest care and do not waste time by attempting to get results with ordinary letterpress colour inks, even if they are quite satisfactory when printing type formes or line blocks.

Doubletone Ink

SOME sheets have been submitted, in some of which the double-tone effect has fully developed, whilst in others it is scarcely visible at all. Double tone inks require careful and systematic use if uniform results are to be obtained, and there is no doubt that adequate care is fully justified by the beautiful results obtainable.

The double-tone effect is suitable, produced by adding to the ink a dye which goes into the varnish. After printing, the varnish spreads slightly into the paper and carries the dye with it. If there is a good choice in the colour of the dye the result is very pleasing. To obtain the effect it is essential that the ink should dry slowly, and if it is hurried the varnish dries before the double tone

has developed. The difference in the results submitted was probably due to printing some of the sheets in a very hot machine room so that the ink dried too quickly, the good sheets being printed later in the day so that during the cool of the night the double-tone effect matured in the correct way. We once saw some double-tone work that had been printed in India during the wet season, and the dye had spread in a surprising manner and entirely spoiled the work.

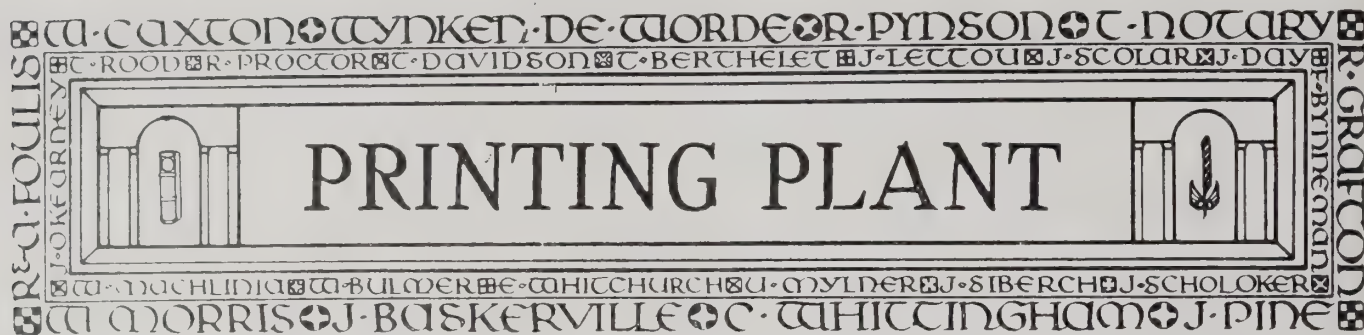
Coloured Ink does not Match the Sample

WHEN the colour of ink has to be matched accurately, it is advisable to send a sample of the paper to the ink maker, so that the ink may be made to give the correct shade when printed on the particular stock. An ink may be perfectly correct for shade when using on art paper, but be several shades wrong when printed on super calendered stock. The ink makers study problems relating to the kind of ink which should be used, and it saves the printer a lot of time if he takes advantage of the co-operation of the manufacturer.

Simple Mechanical Overlay

A CORRESPONDENT wishes to try experiments in the use of mechanical overlays, and enquires our opinion regarding the advisability of their use. This question is too large a one to be dealt with fully in this page, but although many machine minders still advocate the hand-cut overlay, there is no doubt that in many cases mechanical overlays may be used with advantage and economy. The chalk overlay is probably the most widely used, but this requires special material which is not readily available to the small printer. Another simple process is to take prints on thin smooth paper with plenty of ink, dust them over with pumice powder, and fix the powder by spraying with thin spirit varnish. Four of these impressions stuck together in register will form a satisfactory overlay for ordinary work on art paper. If a heavy overlay is necessary, one of the more elaborate overlay processes must be employed.

THE Federation of Master Printers has advanced the training of apprentices still further by issuing a model indenture. There has been great room for this, most of those in use being antiquated and clearly belonging to a time when conditions were vastly different from the present. It is all to the good that steps should be taken to prepare an ideal contract for the proportion of education of future tradesmen.



The "H.L." Electric Proof Press

HUNTERS, LTD., are exhibiting in their showroom an ideal self-inking press for galley proofs. There is a circular inking plate underneath the bed of the machine which automatically rotates after each impression. By depressing a lever, the ink rollers revolve over the plate, and then ink the type matter. As soon as the type matter is inked the foot is lifted from the treadle, the paper laid on the galley, the treadle pressed, and the impression is taken. The impression is adjustable for thick and thin galleys. For news offices a speed of 25 proofs per minute can be attained, for the press can be electrically driven by simple attachment to an ordinary lighting circuit, and requires no more power than a 16-c.p. lamp. It can, of course, also be used by hand.

The Lafayette Folder

THIS folder is now being constructed in a size to take a sheet 27 in. by 21 in. The original size took 19 in. by 25 in. This is a machine of many uses, and must lead to economy where it is adopted. The volume of work within its range is enormous. Both models will fold a sheet as small

as 6 in. by 3 in., and are constructed to make a 1 in. fold. It will handle any class of paper, except thin tissue, of course, including manilla for office folders. The machine is well-constructed, light, yet durable and rigid; the electric motor carries a three-speed pulley providing 2,500, 3,500 and 5,000 folded sheets per hour. Current can be taken from any lighting or power circuit. This machine is delivered ready for use, and is supplied on 14 days' free trial on the understanding that if it does what Hunters, Ltd., claim for it, it will be retained.

New Gold and Silver Inks

WE have seen specimens of work printed with the new gold and silver inks manufactured by Messrs. John Kidd & Co., Ltd., London, which show really brilliant results. The powder and varnish are supplied in separate containers, and the machine operator mixes it as required to whatever consistency a particular job needs. Excellent results are obtained on any type of letterpress machine running at a normal speed. The inks quickly dry, and the printed matter can be handled and folded without any trouble.

Visit to Famous Printing Ink Factory

THE students of the London School of Printing Course for the sons of master printers paid a visit to the factories of Messrs. Lorilleux & Bolton, Ltd., on June 26. The party was received at Cursitor Street by Mr. H. C. Bolton, who, on behalf of the firm, extended a hearty welcome to the students. A tour of the various departments was made, the visitors being much impressed by the scientific thoroughness everywhere apparent, even in the smallest details. They evinced particular interest in the demonstration of the "Frequentia" lamp for testing the permanency of coloured inks. From Cursitor Street the party was conducted by char-a-banc to the extensive factories at Stratford. Here, by the hospitality of the firm, the students partook of tea, and each was presented with a souvenir portfolio of specimens representing some of the inks manufactured. The factories were then thoroughly toured—oil sheds, varnish rooms, laboratory, grinding and mixing, engineering shops and printing department—all proved of entrancing interest to the students. They were greatly indebted to the guides for the courtesy and attention shown; their lucid explanations made the visit one of exceptional educational value. The visit was much appreciated, and the students came away with a greater insight into the care which must be exercised in the manufacture of printing inks suitable for modern requirements.

Rubber Latex Paper

THE introduction of rubber latex during the manufacture of papers has now passed the experimental stage. These latex papers are now a permanent feature of the paper industry. We have received a large assortment of specimens from Messrs. Lepard & Smith, of which the strength of the paper seems to have been intensified, and probably has had additional pliability given to it.

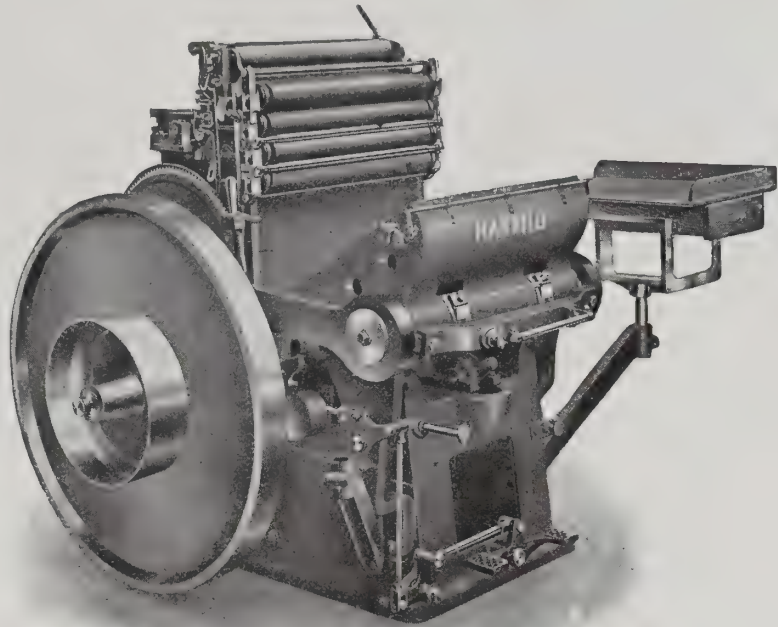
This innovation in papermaking had not, however, been lightly undertaken, as during a long period tests had been carried out by Mr. F. Kaye, A.R.Sc., to determine the value of the improvements effected in paper treated with rubber latex. Printers, stationers, and other large users have had the opportunity during recent months of testing the merit of such papers, and the most indisputable tribute to their utility is provided by the keen demand for supplies; also by the rapidly increasing sales on the part of those firms who realised early the potential value of this invention. The question has been asked: "Are the benefits worth the costs incurred in manufacture?" Undoubtedly! The small extra cost to the maker is insignificant in comparison with the advantages secured, namely, greater strength, increased durability, and added pliability. These, after all, are the essential virtues of paper, and, when combined with finer finish and handling properties, decidedly offers the consumer better value for money.

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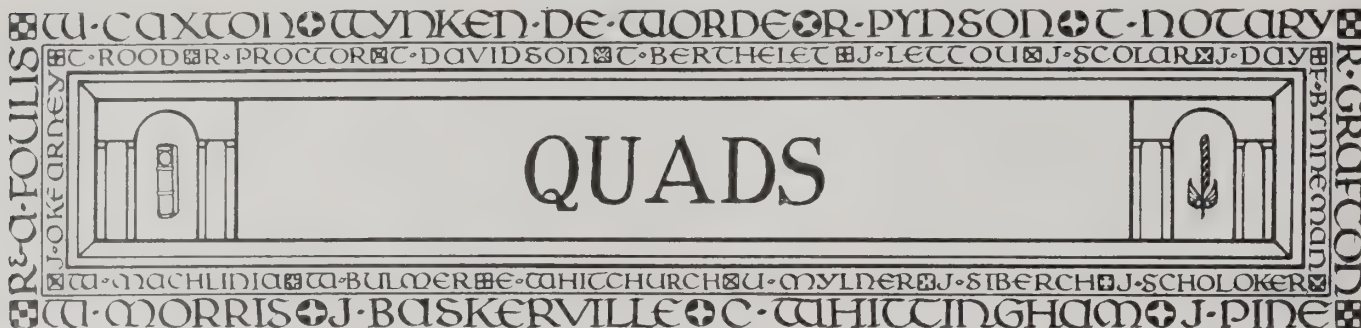
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NEWCASTLE

50, Cloth Market

GLASGOW

22, King Street, City



QUADS

THE Sheriff's a very good sort. He's lent me his sword. I forgot mine. I forgot my white gloves, too. As you see, I've got one glove. The Sheriff's shared his two white gloves with me. It is in little things like that, that a man shows himself a good fellow."

I'M quoting the jolly Lord Mayor of Bristol, Mr. Ald. Dowling. He has just talked delightfully in the Central Hall of the magnificent Bristol Museum and Art Gallery; in welcoming the annual provincial gathering of the Auctioneers' and Estate Agents' Institute. He has rolled off the challenging thirty millions of import and export business which even in these difficult days Bristol is managing to do in a year.

It used to be called "the second city in the Empire." It doesn't think of itself as the second city in the Empire to-day. "There isn't any place like Bristol," its Lord Mayor insists; and I incline to say that it is the first city in the Empire in some respects. I might perhaps add, "and in some dis-respects." It knows that in some ways it gives other places a lead, and it's not going to be over-modest and pretend that other towns' records are good when really it doesn't think much of them.

THE Bristol Public Library, for instance, and the Museum and Art Gallery are such as I do not remember to have anywhere seen equalled, in some particulars. Mr. Acland Taylor, the City Librarian, took a few of us round the various libraries in the libraries (for there are several distinct sections), and I was struck by the way they facilitate instant reference to any book or journal.

AND they help the public to find instantly what it wants as well as help themselves to do this. There's a first-rate system of indexing articles of value as appearing in technical and other journals; without waiting for their emergence in book form; or even for the working out of an annual index. I could enlarge on this; they scheme so variously to help the public. And their loan output of books is enormous.

BRISTOL is the first city in the Empire in smokology. Half a million pounds, I understand, the Wills family provide for the uprising of Bristol University. Its glorious ascending pile is towering to heaven in the same high-standing part which already is adorned by the Museum and Art Gallery. Many educational projects end in smoke; but here smoke ends in educational projects, and accomplishments.

WHERE there are Wills there are ways.

ONE important element of the Bristol Public Library is a great gift of books made by Dr. Tobias Mathew, Archbishop of York. He was born in one of the houses which stood on Bristol Bridge, just as houses stood on London Bridge. Among the books he gave to the city was a famous Bible, which became known as the Corporation Bible.

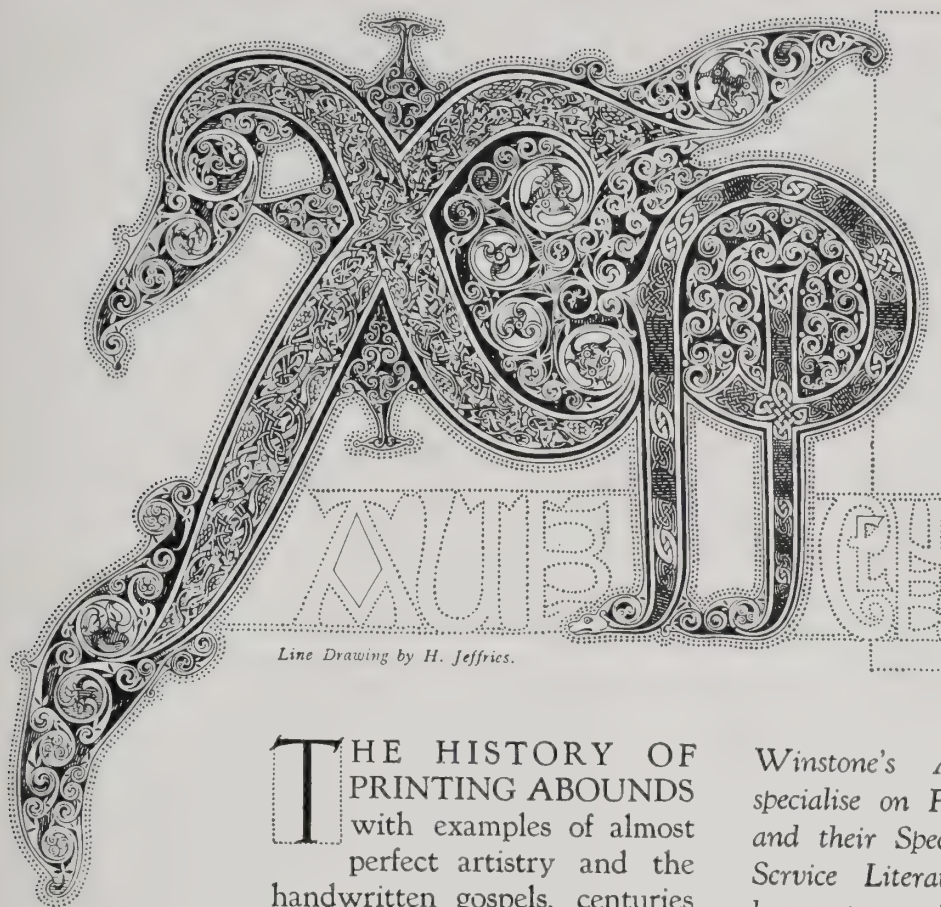
THE late City Librarian of Bristol, E. R. Norris Mathews, F.R.Hist.S., tells us that this Bible consists of 270 leaves on vellum, beautifully written and illuminated by a scribe of the thirteenth century.

BRISTOL Library also can show you a very fine example of an English Missal, or Mass Book. It belonged to the Abbey of St. Augustine, founded in 1142, now Bristol's Cathedral. Its date is about 1420.

THE magnificent Bristol Museum and Art Gallery, by the way, contains a tiny religious book of about 4½ in. by 2½ in. page, by my recollection; the whole pages, which may number a hundred or two, were all stylus written about the twelfth or thirteenth century in an exquisite text character of about 6-point type size. What loving care and pride in one's work. What Rembrandt meticulousness.

"MONKS" and "friars" are proof-reading terms deriving from the printers' experience of the dabber. The pressman had a lot to see to to make dabbers do their work properly. He took up a little ink on one dabber; then worked its surface against the surface of another dabber, with various twists and twirls and punches. His ink being thus distributed as well as he could get it, the pressman studied to apply it evenly over the forme; for all that he could only do a bit at a time. If some part missed part of its due amount of ink, the impression was pale, and was called a "friar"; if there was too much ink, and the letters became filled up, those faulty unwanted ink marks in "cups" of letters or elsewhere were called "monks."

THE great old printers were versed in human nature as well as in craft technique. Suppose you had lived in Venice in 1494—(and I have a master printer friend who thinks that perhaps you did, without remembering it now; he thinks we may experience many incarnations)—suppose you'd lived in Venice in 1494, you would have heard that Aldus Manutius had set up an Aldine Press, far more complete than any hitherto known. Like Caslon, who in 1721 dedicated his London foundry "to the glory of God," Aldus in a prologue to his



Line Drawing by H. Jeffries.

ANGLO-CELTIC ART.

Ornamental lettering from the Lindesfarne Gospels (British Museum).

Written about A.D. 690—700 in a fine uncial hand in honour of St. Cuthbert (died 687) by Eadfrith, his successor in the See of Lindesfarne. One of the finest examples of this style.

THE HISTORY OF PRINTING ABOUNDS with examples of almost perfect artistry and the handwritten gospels, centuries before the printed word, still hold a fascination for every printer, and serve as the inspiration towards the betterment of his art.

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its countryside. The first Gloucester Journal was issued in 1722. It contained about three paragraphs of Gloucester news; the rest was a summary of world events; Russian, French, German, Polish, Italian; news from anywhere.

I DARESAY readers in the several localities rather preferred that the printed news sheet, though called by the name of their town, should devote itself to giving them the information they could not otherwise obtain. They had been accustomed to pass round the local news and comment. Very wonderful some of this local news had been.

SOME fifty or so years before The Reading Mercury or Felix Farley's Journal appeared, a London publication printed with minute precision a story of the washing up on the shore near Gravesend of a perfect mermaid, in whose hands a comb and a mirror were clasped, and somewhere near the sea mouth some seaman of undoubted reputation for steadiness and veracity had encountered a man fish; and, indeed, "had had speech with the monster."

As I get this proof news comes to me of a death which for me is a distinct personal loss; my friend W. Saunders Dow, one-time controlling head of R. Hoe & Co., has just passed away. Recently, in a matter touching newspaper machinery, we worked together—in opposition; and yet in a true sense we worked together; for each of us sought a just conclusion, and I believe we both reached it. Mr. Dow lived near Shooter's Hill; and in his retirement he devoted his experience and mellow large-hearted wisdom to helping the boys of Woolwich and district in connection with the Juvenile Advisory work. He showed himself a good citizen in various ways. Withal a man of dry humour, some habit of outlook, action and speech. It did me good to be in his company. I hoped keenly for much more contact, whether with business connection or no. Here was so obviously one of the men who have contributed to win the best of our British reputation. Alas that I can do no more in realisation of the further association with him which I had hoped to experience than simply lay upon his grave this simple and sincere tribute of regard.

FRANK COLEBROOK.

Increasing the Uses of Cartons by Collective Advertising

THE use of folding boxes or cartons for packing purposes is a subject of wide interest for lithographers, because the decorative printing of these articles is an important factor in their growing popularity among manufacturers, who realise the advertising value of attractively-designed packages printed by lithography.

In America the Folding Box Manufacturers' National Association have been giving some attention to the means whereby the use of cartons may be extended, and the following brief extract from a report of a discussion of the subject will be of interest to our readers who are engaged in this work or who contemplate doing so. It serves also as a further reminder of the value of collective advertising applied to a section of the printing trade:—

"It is our aim to attempt to find some means of increasing the sales of folding boxes. We have made a survey of the advertising which has been done in the past years by some twenty-seven trade associations.

We sent out through our secretary's office a questionnaire to all of these associations asking specific questions, and we have replies from fourteen of them. I think there are four general conclusions that can be made from the replies received:

1. The amount of money expended in every case is considerably beyond the means of our association, ranging from \$40,000 to \$1,000,000.

2. Advertising pays. These members are apparently satisfied and intend to continue.

3. The products advertised were definite and tangible and reached the ultimate consumer. For example, in their advertising they could state: 'Use tile, use brick, use mahogany, use gas, use an electric iron,' etc.

4. The members of many of these associations are not real competitors. This is true of the gas and electric companies and others.

From this rather brief summary of the experiences of others in advertising I want to draw a few conclusions as regards our own association. In the first place our product has only a limited appeal, our prospects have got to be shown. They

cannot be convinced by printed matter. I will state that I believe there are two possible co-operative plans which would tend to increase sales of folding boxes. The first is a research laboratory where new types of boxes could be developed and where the problems of non-users could be studied. This laboratory might also act as a clearing house for patents now owned by individual members. I have in mind such a plan as is worked in the automobile business where any concern can secure the use of a patent by the payment of a royalty.

No difficulty is experienced in finding new uses for paper packages. In fact, our industry is receiving such valuable aid in this direction that we will devote but a few moments to the discussion of new uses for paper packages, but rather how we shall put into use the many suggested new uses and new ideas with which our field is flooded.

The burning question, how to put the many suggested new uses into use should occupy the attention of each paper package manufacturer who must constantly pound home to his salesmen and customers not only new uses of the paper package, but also how to make the packages now in use more effective.

Would not our industry be materially aided if we sent each other, either directly or through the office of our secretary, samples of new packages we turn out from time to time so that more publicity would be given to new uses as they occur?

The fifth use idea is to design a package in such a manner that it will be retained in the home after the contents are removed, either for its usefulness or desirability as a toy. The application of this idea is not confined to folding packages, as there are many ideas for constructing or designing a set-up box so that it will be kept by the final user.

A Toronto publisher made a short address explaining the mission of his publication, which was to throw out a dragnet for all new ideas and plans in packaging and pass them along to carton and food product manufacturers and others interested. He advocated appealing to the retailer to root out unsanitary methods and to educate them to appreciate the ultimate economy of and wider market for standard packaged goods.

High-class WATERMARKED PAPERS

OLD EDWARDIAN VELLUM	HAGLEY MILLS, KENT
CORPORATION VELLUM	” ” BOOK PAPERS
BRITISH CROWN ”	EAGLE PARCHMENT
ALVERSTOKE - -	ELAN VALLEY

W. T. & Co., CONQUEROR, DEVON VALLEY, ST. CUTHBERTS, and other well-known Watermarked Papers, and all kinds of Papers for the Printer kept in stock.

Samples on Application to :

EDGAR WHEELER, 153 Edmund St. BIRMINGHAM

Telegrams: "QUIRES, BIRMINGHAM.

Telephone: CEN. 1384.

*The
Printers'
Papery.*

WRITINGS
PRINTINGS
ART PAPERS
ENVELOPES
BOARDS
CARDS
POST CARDS
&c., &c.

Save your Time

Cease writing several firms in the hope that one of them can supply your requirements.

Simply order from "STEVENSON'S"
—you'll get all you want with
greatest promptitude at keenest prices

'Phone—CENTRAL 427 or 2623

Grams—"STEVENSON, BIRMINGHAM."

Stevenson & Co. (Paper Merchants) Ltd.,

TINTERN HOUSE - - 74, Church Street - - BIRMINGHAM

Parcelling
and every kind
of
Special Bag

Rigid and Folding Boxes

PRINTED or PLAIN

**Bristol Wholesale
Paper & Bag Co.**
Stone Bridge Works, BRISTOL

BEST AND CHEAPEST
AND PROMPT DELIVERY

Blouse
Seed Cash
Self-Raising
Flour Bags

Powder
Bags
Sample
Bags

FOR EVERY TRADE

CARRIER BAGS

Trade House

Trade House

Please mention "Caxton Magazine" when asking for samples

Good Ideas for Local Printers

Ways and Means of increasing Local Business

Local Events

A GOOD way of getting one's share of local business is to ensure that you get the first chance of quoting for it. This can be achieved largely by keeping a record of events as they take place and a few weeks before the time the following year, writing and asking for the opportunity of quoting. A certain way of getting this opportunity is to get a collection of the printed matter used in every affair locally, be it church sale of work, annual outing of the Buffaloes, or an annual sale of the local draper. Just before the time send the printed matter to the person responsible (he will most likely have omitted to keep it himself) and quote on approximate quantities, at the same time making suggestions for improvement or economy, submitting ideas with your price and in most instances the order will be obtained.

"Out of the Town" Jobs

MANY manufacturers and traders who live in a locality do not realise what harm they do the local community (of which they are a part) when they place printing orders outside the district. There is a lot of work that goes out of every town, and it is up to every up-to-date local printer to do his best to prevent this.

The formation of a local advancement association will often achieve this object. Traders, manufacturers and residents associated together for the advancement of the town as a whole can do much to encourage local trading between members of a community. Often a printer can do more to get this spirit into a town than any other person. A town that is good enough to earn one's living in, should be good enough to buy in.

One local printer always makes a point whenever he gets hold of a piece of printing that was done out of his town, in writing a personal letter to the individual responsible, pointing out the moral in the matter and stating that they are *always* prepared to cut prices to ensure work remaining in the town. Often this personal letter brings the desired result. Where it doesn't he costs the job at his lowest possible rate and sends a letter stating that such and such a price is the cost of this work *done in the town*, again pointing out the advantage of local communal trading.

New Customers and Appreciation of Orders

It has been said of many printers that they consistently do their best to keep out new customers by at the outset demanding cash before proceeding or taking so little trouble to follow up a customer that he gets snapped up sooner or later by the out-of-town salesman of print.

It has been found a good plan to have a printed form for filling in by new customers. So many people object to being asked point blank for certain particulars where if a printed form is handed to them to fill in "so that we get the right particulars into the ledger and so on," they will fill in reference and other details without demur. It makes a permanent matter of what might be an individual transaction.

When the principal does not come into contact personally with the customers, it is always a good

idea to send a personal letter on receipt of an order from a new customer, assuring them of the appreciation of the firm and their hopes for a continuance of the business. Little courtesies rendered for business received oil the wheels of many a commercial transaction.

A Printer's Help for his Customers

A LOT can be done in advising customers as to the best ways of going about doing a particular job that they require. One printer always makes a point before putting an order in hand of suggesting to the customer any way in his opinion in which it could be improved or saved upon. It is often good business to save money for your customer.

The ideal in business will come when customers do not treat printers as just "doers of a job," but as printing advisers or counsellors. Obviously what would be the most economical way of going about a job from a customer's side would be to tell his printer what he wanted to achieve and leave the printer to get out the printed matter to achieve the object.

So often we printers make a mistake in simply carrying out the wishes of a customer and charging for them. A much better way would be for printers to be the "doctors of business," and to give both advice and medicine at an inclusive charge. One doesn't go round asking doctors their best price for, say, curing one of indigestion, why then should printers get it who are more than ever the doctors of business.

For Slack Times

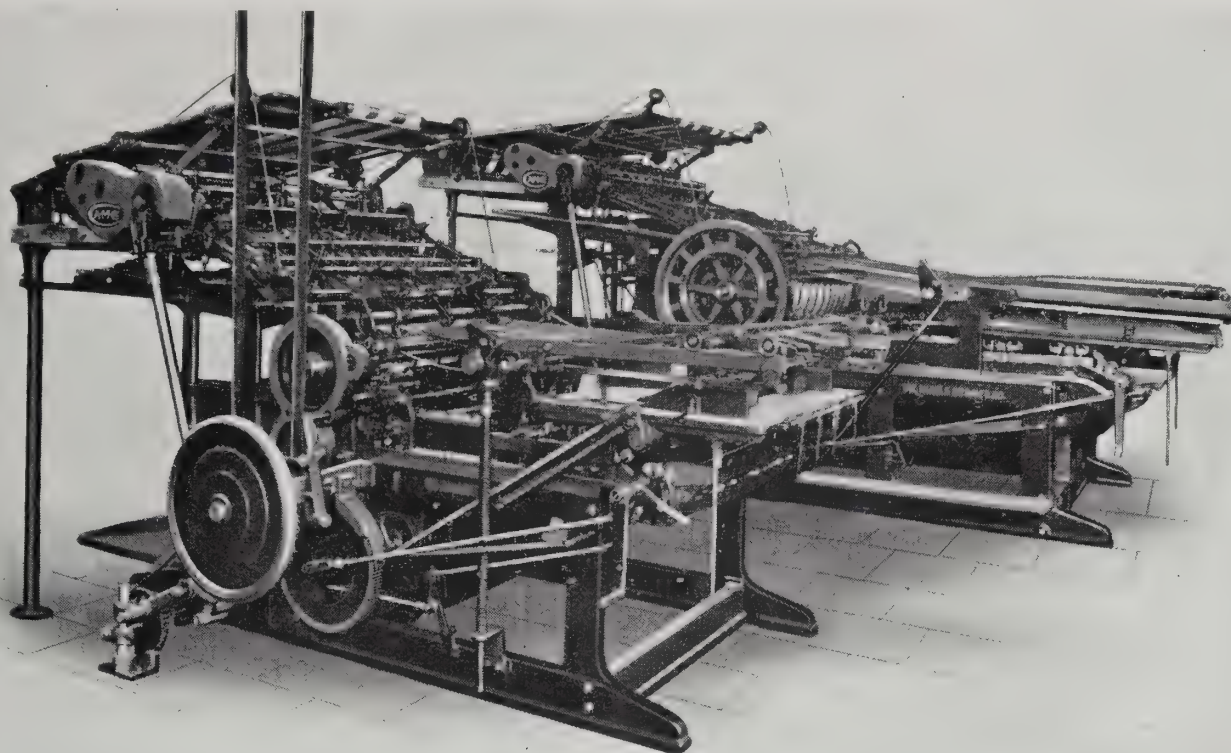
DURING some months of the year most printers are a bit slack. When nothing turns up—turn something up, is an old saying, but particularly applicable to the printing trade.

A good idea in connection with this slack period is to use the time planning improvement in your customer's business for them. A printer as an up-to-date dealer in publicity comes across ideas that can be utilised for most business. Adapt some of these for your customer's business, show him how by using certain printed matter better results can be achieved and orders will be sure to result.

Many traders do not use up-to-date printed matter simply because no one has ever showed them better ways of doing business. When you are slack develop these ideas and business will develop itself from them.

When Returning Blocks

CUSTOMERS often find a difficulty in keeping a record of blocks which they use, and which when returned from the printer are placed on a shelf and forgotten. A printer can help in this matter by taking a pull on a good class paper of every block that he sends back to his customer and marking on the slip "For your File," together with the date used and the printer's name. Little services such as these often make a link between customer and printer which no price-cutting outside salesman can hope "to break."



THE



(SPIESS BRITISH PATENTS)

Rotary Continuous Sheet Feeder

ATTACHABLE TO ANY SHEET FED PRESS OR FOLDER.

"IT IS AVERAGE THAT COUNTS"—

Over 5,000 in
use in Europe,
South America
and Canada.

Total Run	Hours	Average
12,800	6	2,133
22,552	9	2,506
12,400	5	2,480
21,200	8½	2,494
7,918	3¾	2,110
5,206	2¼	2,314
82,076	34½	

AVERAGE—2,379 per hour

*The running figures were obtained on the
Pony Michle combination depicted above.*

The many repeat
orders received are
the best possible
testimony.

For appointment to see Feeders in operation apply to the Sole Agents, Great Britain and Colonies :

CANADIAN-AMERICAN MACHINERY CO., LTD.

Telegrams: **CAMCO HOUSE, 63 Farringdon**
"Prodigious, Cent, Lond. cr." **Street - LONDON, E.C.4.**

Telephone:
CENTRAL 6926

A Printers' Reader

Guide to and Equipment and Hints for such

By G. A. SAYERS, Instructor London School of Printing

A COMPOSITOR whose ambition it is to rise will be wise to recognise that the high road to overseership lies along the pathway of the reader. Given that the aspirant possesses and develops the qualifications for the latter, he may hope by assiduous labour to become the former. The following is a brief summary of the essential elements requisite in the "make-up" of a would-be successful reader for the press:—

1. He should possess (a) a reliable and well-furnished retentive memory: a quality which if not a possession must be developed; (b) an analytical term of mind: keen analysis, both of penmanship and composition for detection of errors playing an important rôle in a reader's work, (c) sleuth-hound instincts: ever on the *qui vive* for the handiwork of picking demons, and those who *will* mis-spell if there is the least possibility of so doing; (d) strong mental vitality: "brain fag" not being permissible; (e) self-confidence, yet be free from self-conceit; (f) an equable temperament: not easily disturbed or perturbed, certainly not erratic; (g) aspiration, above the average, since, unless a reader has personality, he is apt to be overlooked when higher posts become vacant; (g) the hide of a rhinoceros since the vials of wrath within and without the office will be outpoured upon him if he dare to err.

2. No blunderer: yet swift to spot other people's blunders.

3. Tactful, yet strong willed: an elementary knowledge of psychology will prove a powerful aid in the development of this essential.

4. Well equipped in general knowledge, with a leaning towards literature and an interest in scientific subjects.

5. Possess an elementary knowledge of foreign languages.

6. Familiar with the language, the technique, and the thousand and one technicalities of the trade as a whole.

A FEW HINTS FOR YOUNG ASPIRANTS.

Learn to spell correctly. A wise method of attaining this is to (a) secure a good dictionary, and in your spare time analyse all the words contained therein—this will not only teach accuracy of spelling, but will furnish the mind with a vocabulary of words that will materially aid in both speech and work; (b) learn to discriminate between diverse spellings of the same words; one of the best aids is by reference to Howard Collins' *Author and Printer*.

Make a note of all unfamiliar words, or words the spelling of which you are in doubt.

Void reading trash. Enrich your mind by drawing from pure fountains: read standard authors only. A primary essential in your equipment is that your English shall be sound. Not a few of the finest English writers, past and present, bear witness to the fact that the purest English extant, and the source from which they have drawn their fluency, is that of the authorised version of Holy Writ.

Acquaint yourself with the meaning of Latin, French, Italian, and other quotations frequently used in writings and print, together with the why and wherefore of italics.

Get to understand clearly the why and wherefore of all "reader's marks," and in spare time practice the correct writing of same.

Master the art of punctuation. While authors are responsible for the grammatical correctness of "copy," punctuation is largely left to the reader. This can be accomplished by obtaining (a) a clear grip of the meaning of the varied marks of punctuation; (b) by practice and close attention; (c) by allowing logic and commonsense to guide in all deliberations, not forgetting to omit all points that detract from clearness of the expression of the meaning of the sentence.

Train yourself (a) to think and read irrespective of noise and surroundings, so that concentration of mind, the reader's all-essential qualification, may fully develop; (b) to distinguish rapidly but clearly the differing degrees of importance of the things you meet with in your work: this will prove invaluable when you become a reader, since it will develop your powers of discrimination.

HINTS FOR YOUNG READERS.

1. Analyze and assure receipt of all copy with proofs: if incomplete, brook no delay, but immediately report omission to foreman.

2. Insist (as a psychological aid to yourself) that name of compositor be placed on individual proofs: by so doing you will learn the individual traits of those whose work you are responsible for—some good, others deleterious—and provide yourself with mental checks as to what to seek, anticipate, or expect. "Every man reveals his weaknesses or strength (character) in that which he produces."

3. Place not your confidence in copyholders—compare! compare!!—even though you be "snowed under," and o'erwhelmed with care. This is especially advisable in reprint work from stereo plates—old moulds, which should have been destroyed, have a habit of occasionally appearing, spelling danger and sometimes doom to the "poor" unwary reader.

4. Use your pen in such a manner as not to be constantly rousing the ire of offending operators or compositors: let it rather convey unconscious lessons to the wayward ones, remembering that unnecessary marks on proofs possess the power of rebound, and that upon yourself.

5. Make a practice of (a) analyzing job or instruction ticket and assuring that any special requisition relating to style of display, position of blocks, or "margins" (in imposed work), has been strictly adhered to; (b) verifying dates: no valid excuse can be formulated for errors arising in these; (c) checking telephone numbers, names of firms, individuals, authors and titles of works of a scientific, literary or fictional character, numbers of streets, and the many important matters where displeasure and annoyance may bring trouble upon your unoffending head; (d) verifying everything so far as is possible: in unintelligible or indifferent manuscript run no risks and take nothing for granted—verify! verify!!—or query.

Finally.—As an aid to comradeship and good feeling with foreman, more especially—unless you are so commissioned—do not exceed your duties by casting aspersions or making unnecessary marks when reading display or jobbing work.

Let your Catalogue Covers SPEAK !!

As Brevity is the soul of wit—so an expressive Catalogue Cover ought to be the soul of the Catalogue contents.

Seldom is there need for elaborate and expensive cover design———

LET THE PAPER ITSELF SPEAK !!

When submitting dummies, have a sample set of KEAY'S Papers and Boards by you—they will get you the business.

Write for these and Price List, post free.

F. KEAY & Co. Ltd

Wholesale and Export Paper Merchants

CHURCH STREET
BIRMINGHAM

Telephone :
CENTRAL 633.



Telegrams :
"Stationery, Birmingham."

Stationers' Company and Printing Industries Examination

Questions, Answers, and Results

THE evidence of the Stationers' Company's youngest protégé having developed into an exceptionally sturdy three-year-old is fully illustrated by the increased number of students who presented themselves for the annual examinations, held during the week commencing May 7, 1923, at their famous Hall adjacent to Ludgate Hill.

The subjects in which students are periodically examined cover many branches of the printer's craft, and, in accordance with the express wish of many of our readers, we again publish suggested answers to those questions which have been set in the letterpress section, these being of the most general interest to the majority of our readers.

The following seven questions were set for the students in the machine section:-

1.—On a long run of three-colour work, the red ink has dried hard and prevents the blue from printing solid. How would you proceed to overcome the difficulty? (15 marks)

Ans.—That peculiar condition of a dried ink's surface must first be thoroughly understood before a suitable remedy can be determined.

The drying of a red ink in too hard a manner usually leaves a glazed film which offers but little tooth for the blue ink to attach itself to; therefore, while actually printing the blue, there exists a stronger power of adhesion between the moist ink and the printing plate than that which is presented by the dried ink surface of the previous working, with the natural result that ink and plate fail to properly part company.

Providing the paper is sufficiently strong to withstand the pull, and the tone of colour will permit same, a quantity of strong varnish can be incorporated with the blue ink until the requisite tenacity is obtained to force the blue to adhere to the red.

Another remedy is that of breaking up the glazed film of red ink, immediately prior to the blue printing, by the application of friction in the form of rubbing each sheet rapidly, but lightly, with a pad made of chamois leather or mercerised cotton; the results obtained by this method are liable to vary in accordance with any difference that may take place either in the amount of or rapidity with which each sheet is rubbed by the operator.

Should time allow of same, the most uniform and satisfactory result can be obtained by cleaning up the machine (after having made ready the blue) and inking up with a mixture of magnesia powder dissolved in turpentine; this will provide a matte surface on which the blue ink will readily lift.

On all jobs where this trouble becomes apparent extra precaution must be observed in regard to the amount of blue ink carried, because such prints show a marked tendency to dry very much darker than they appear to be immediately after printing.

2.—What quantity of good black ink would be required to print 10,000 copies of 16-page 4to demy, set solid, on (a) a good calender paper; (b) a rough antique paper? (15 marks)

Ans.—Approximately: (a) would require $8\frac{1}{2}$ lbs.; (b) would require 13 lbs.

3.—Briefly describe the mechanism of any flat-bed printing machine with which you are acquainted. Name the machine. (25 marks)

(Since the construction of those machines which are in general use to-day varies very considerably, but little purpose would be served by here offering a detailed reply.)

Students should endeavour to frame their answer in an ordered sequence when replying to questions similar to this one; this is best accomplished by first stating the particular make of machine, afterwards naming the working parts by commencing where the power enters the machine, and tracing its distribution through the various movements which it actuates, such as, when specifying a flat-bed machine, indicating the bed and cylinder movements, cams, inking and delivery appliances; while, should the choice be a platen machine, special notice should be given to the propulsion of inkers, movement of platen, and impression check.

4.—What are the reasons for underlaying, interlaying and overlaying halftone blocks? (15 marks)

Ans.—The object gained by correct underlaying is that of bringing all mounted portions of a forme to standard type height and enabling it to rest firm and flat upon the bed, as well as obtaining a uniform inking, while interlaying corrects local inequalities of impression and prevents a lumpy uneven overlaying.

Overlaying is the necessary adjustment of pressure required by the various tones in an illustration or by different type faces, all of which offer various degrees of resistance according to their area of printing surface; thus is obtained a uniform impression with an equally sharp and clear printing from the full surface of the forme with an even transference of the ink from forme to paper.

5.—How can the pitch line of a Wharfedale machine be obtained? (10 marks)

Ans.—The pitch line position on the bed of a Wharfedale can readily be determined by turning the cylinder partly round and marking a chalk line across the cylinder bearers directly in line with the ends of the grippers. At the next revolution these marks will have become transferred and appear upon the bed bearers. A line drawn across the coffin at this point will denote exactly the position the grippers bear in relationship to the bed at each impression, and by making a gauge the length this line is distant from the inking slab, a ready means of reference will be obtained by which future formes can be located and damage to their surface prevented.

6.—State the reasons for work creasing on a cylinder machine, and how it can be remedied. (10 marks.)

Ans.—Creasing when appearing always at the same place suggests that it may be due to either the forme or machine, both of which should be examined to see that primarily everything in the forme is rigid, square, and all rules, etc., firmly placed upon their feet, while on the machine all grippers are biting with equal tension and the sheet is being fed evenly and square.

When a crease appears in various places along the printed sheets it suggests the paper is at fault. Such a job should be made ready with as little overlaying as possible, tight, hard packing, and a light impression. Should air remain between cylinder and sheet, it must be eliminated and the sheet caused to hug the cylinder snugly either by tapes, etc., passed under the cylinder, or in the case of Wharfedales by fixing suitable scraper extensions beyond the edge of feedboard; also the board must be adjusted to rise the correct height and the sheet travel in evenly.

In the case of the two-revolution machines, the distance of the feed tongues above the cylinder must be correctly adjusted, otherwise a bulge and resultant crease will take place at that point. On these machines the smoothers and brush should be adjusted to make the paper lie snug against the cylinder.

A cylinder, if overpacked, will not travel in harmony with the speed of the coffin, and thus cause the sheet to crease.

Finally, on many machines that have been subjected to much wear and tear the cause can generally be located amongst one of the following details: when the forme bed has become slightly arched or the runner bowls worn flat, it will allow the bed to give during the printing and cause the sheet to travel in an uneven manner. Should the cylinder boxes have become so badly worn as to permit the cylinder to rise on meeting the impression, it would naturally impart a false movement to the sheet, and so tend to cause trouble, as also the general play and slackness which is usually present in the gearing, cams and tumblers of badly-worn machines; finally, the rising of the feed-board should be smooth and uniform on both sides of machine. Other minor causes include weak gripper spring, grippers worn smooth, feed-plate on laying-on board bent, uneven wood bed-bearers permitting cylinder to dip.

7.—Describe how you would proceed to make ready a forme containing a number of blocks surrounded by a brass rule border; 10,000 copies on a good art paper to be run off. (10 marks)

Ans.—Having oiled and inked up the machine, the following operations should be carried out in the order named:

Fully dress the cylinder, pasting down the ground sheet only.

Place sheet from stock on feedboard in position to suit grippers and set lays. Adjust smoothers or tapes, and verify correctness of margin allowed for gripping sheet.

Lock forme on machine bed. Unlock each quarter, level up blocks to type height, plane down and re-lock. Pull out impressions for overlays, reader, and position. Verify the correctness of position and register. Complete any further underlaying and interlay (if necessary), joining up corners, etc., during the last lock-up.

Strip cylinder down to ground sheet, pull impression thereon, and paste up overlays. Paste up in jaw of cylinder the necessary number of sheets, striking an impression on each.

Pull out first hanger sheet for patching up upon, which, when cut into quarters, attach in correct position to ground sheet, covering over the overlays. Pull out, if required, a second hanger sheet, attaching this one to the next cylinder sheet above ground sheet. Pull out further impressions, and complete the necessary making-ready on cylinder sheets. Tighten down all sheets with a clean taut top sheet.

Adjust delivery apparatus and set the colour. Obtain a signed passed sheet and proceed to run.

Following are the examination results just issued:—

COMPOSING.—*First Class*: A. E. Baddeley, F. A. Baker, H. H. Banks, L. H. Beechey, D. S. Blades, W. G. Bowen, H. J. Brown, W. J. Burrows, B. S. Cakebread, C. E. Callick, F. R. Cox, T. G. Cummins, A. E. Dowie, F. C. Errington (third prize, £1 1s.), S. Foley, H. L. Hawkins, T. A. Hickmore, R. Lane, D. J. G. Line, G. E. Marshall, C. D. W. Palmer (second prize, £2 2s., and silver medal), P. G. Perkins, E. V. Royle, M. A. V. Russell, L. A. Scott, W. L. Simmons, W. E. Thirkettle (first prize, £3 3s., and silver medal), S. E. Thurlow, G. F. Tunstall, F. C. Warr, E. C. Welch, F. Wilson. *Second Class*: P. J. Allen, W. H. Aggersbury, W. P. Ashton, G. P. Ballantine, V. J. Bradley, S. P. Brand, S. H. Burlton, W. E. Burrows, R. E. Cannon, S. J. Cole, H. F. Colombo, C. J. Cox, H. J. Crawford, F. W. Cushion, C. H. Cutter, R. E. Downing, F. H. Fairweather, G. C. Farina, J. Fincham, W. C. Franklin, C. H. F. Fraser, L. L. Freeman, N. B. Fry, H. A. Gardner, T. S. Goode, C. E. Harrison, A. P. C. Hawes, G. R. Holden, A. F. Hopper, C. R. Humphris, H. F. Hurd, L. J. Jennings, W. T. Johnson, E. J. King, W. J. King, J. Knaggs, W. H. Langford, W. A. Leveridge, H. W. Lillie, L. Locke, E. H. S. Lovett, R. E. Lowe, A. R. Lupton, E. P. Lyes, S. J. Lynch, M. D. MacLeod, H. McConnell, G. E. Millward, L. T. J. Mines, C. Monk, R. W. Mountaine, E. W. Patterson, S. W. Pritchard, P. E. Purbrook, W. D. Rhodes, W. T. Robinson, M. Rowland, P. School, C. M. Shepherd, R. H. J. Smith, E. Vinnicombe, R. Ward, W. H. Warren, L. W. Weaver, T. F. Wells, A. R. Wittey.

MACHINE.—*First Class*: H. W. Brookes, E. T. Campbell, A. V. Dalley, R. H. Easton, J. Evans, N. B. Fry, J. Goddard, G. E. Hayhoe, F. J. Johnston, C. W. Lockyer (third prize, £1 1s.), A. G. MacLaurin, E. J. Newbury, A. F. Pugh, W. J. Robinson, E. V. Royle, L. A. Scott, C. H. Shannon, G. W. Smith, F. E. Stean (second prize, £2 2s., and silver medal), N. Wills (first prize, £3 3s., and silver medal). *Second Class*: J. Alcock, W. B. Arnold, A. J. Basson, H. W. Batchelor, R. B. Brown, J. E. Buck, E. A. Carter, E. Clarke, A. C. Clerke, A. W. Cornell, A. H. Crawford, J. Davis, E. Dicks, R. Draeger, H. Driscoll, J. H. Gray, A. J. Greenaway, R. F. Greenland, L. A. Grover, A. P. C. Hawes, J. W. Hawes, J. Hayler, T. J. Head, A. Henwood, T. A. Hickmore, F. Honeycombe, G. Jerrom, A. L. Jordan, H. L. Kerner, C. R. Ladd, A. H. Lane, C. Leader, W. A. Leveridge, W. F. Mace, G. W. Macklin, J. Metselaar, C. Monk, G. F. Moore, J. Munnery, J. O'Regan, A. J. Payne, J. W. Pelling, P. G. Pike, H. F. Potts, R. C. Roper, M. A. Russell, W. V. Simmons, V. T. Skilton, C. Squires, H. C. Stagg, E. Stockmans, A. Stringer, H. F. Tayton, T. W. Tily, E. W. Thompson, A. J. Truman, A. G. Waddilove, E. W. Walford, C. G. Walton, R. J. Weston, P. F. Woodard.

LITHOGRAPHY.—*First Class*: R. E. D. Fisher, E. Horne (tied for second prize, silver medal), T. A. Miller (first prize, £2 2s., and silver medal), J. G. Sheddon (tied for second prize, silver medal). *Second Class*: A. E. Baddeley, H. A. Burnham, N. B. Fry, J. F. High, E. V. Royle, A. T. Stone, W. J. Warr.

BINDING (JUNIOR).—*First Class*: A. E. Baddeley, H. W. Collins (first prize, £2 2s., and silver medal), F. Cumberland, A. J. Davis, H. W. Dongray, B. Duncomb, G. Edwards, J. W. Garnham (second prize, £1 1s., and silver medal), C. E. Harrison, T. A. Hickmore, C. W. Huggins, D. F. Huggins, E. S. Judd, J. T. Magor, F. C. Manchee, H. McDonald, C. Monk, A. W. Morley, W. L. Newman, D. E. O'Farrell, G. W. T. Porter, G. A. Scott, L. A. Scott, E. Southerden, E. L. Walker, G. Whitehead. *Second Class*: T. C. Avery, J. W. Belt, A. T. Blunden, B. S. Cakebread, H. J. J. Cheek, C. P. Gilbert, A. P. C. Hawes, G. S. James, H. Lewinton, F. Loveard, W. P. Pledger, S. Potter, R. B. Regent, R. J. Salisbury, A. E. Smith.

ORDER CLERKS.—*First Class*: F. W. Goldsmith (tied for third prize, 10s. 6d.), T. Lowe (first prize, £2 2s.), H. A. Rose (second prize, £1 1s.), T. E. Whit-

tham (tied for third prize, 10s. 6d.). *Second Class*: G. Alston, A. W. Benton, A. Biffen, R. M. Bradbury, W. D. Brown, F. T. Claridge, Miss D. Constable, J. Donovan, W. G. Eaton, T. V. Edbrooke, W. A. Embleton, C. Evans, A. Everett, G. E. Fish, Miss W. Furner, L. H. Gann, A. G. Haddock, J. A. Haddock, D. W. Irvin, C. W. James, A. H. Kendall, A. R. Lupton, H. F. Moth, Miss M. Mutton, E. J. Nott, J. C. Ovenden, Miss D. Oxberry, G. E. Parker, E. Perrin, E. R. Pickthall, H. W. Pond, R. W. Root, W. A. Spiller, G. J. B. Stagg, E. V. Suter, Miss M. Taylor, J. B. Thom, F. W. W. Thorpe, W. J. Tingay, L. H. Todd, E. H. Wickham, W. J. Wilson.

ESTIMATING.—Winter Term—First Class: R. G. Allen (second prize, £1 1s.), J. D. Dalglish, H. Gray, F. Kendell, A. J. Pennell, E. R. Stockley (first prize, £2 2s.), D. T. Williams, H. P. Willings. *Second Class*: A. Biffen, W. D. Brown, W. G. Firkin, H. E. Hodgson, D. T. Jones, P. McComish, F. Ratcliffe, E. S. Wilkins. *Spring Term—First Class*: J. M. Banham, H. W. Brookes, W. G. Eldridge (first prize, £2 2s.), C. Evans, F. E. Godfrey (second prize, £1 1s.), C. Kelleher, F. C. Lethbridge, H. A. Rose, M. J. Walsh. *Second Class*: L. H. Almond, L. A. Barker, F. T. Claridge, S. J. Collins, B. G. Fuller, F. W. Goldsmith, E. A. Griffiths, T. A. Hickmore, G. A. Hughes, S. W. P. Hyem, D. J. G. Line, T. Lowe, A. P. Pritchard, F. J. Stowell, H. J. Wingham.

COSTING.—Winter Term—First Class: J. M. Banham, L. A. Barker, W. A. Darby, G. D. Dumbrell, C. Evans, E. Featherstone, Miss I. Fewtrell, E. A. Flindall, F. E. Godfrey, E. A. Griffiths, Miss G. Higgins, G. A. Hughes (second prize, £1 1s.), W. G. Kemp, F. Lethbridge, W. F. Morris, R. J. Nearn, Miss M. Newnham, Miss M. Packer, J. D. Papworth, A. P. Pritchard (first prize, £2 2s.), F. A. Rawlinson, Miss M. Rigg, H. A. Rose, W. D. Ross, J. W. Tilley, L. G. White. *Second Class*: J. B. Affleck, H. W. Brookes, S. J. Collins, Miss M. Edwards, W. G. Eldridge, W. A. Embleton, W. R. J. Fitch, F. W. Goldsmith, Miss N. Honeyball, S. W. P. Hyem, D. T. Lett, T. Lowe, Miss G. Parkin, W. T. Priddle, F. J. Stowell, M. J. Walsh. *Spring Term—First Class*: F. J. Ahrens, R. M. Bradbury, F. T. Claridge, S. J. Collins,

J. D. Dalglish, W. G. Eldridge, H. W. Hurrell, T. A. Hickmore and T. Lowe (tied for second prize, £1 1s.), F. Ratcliffe, Miss E. White (first prize, £2 2s.). *Second Class*: A. E. Baddeley, W. D. Brown, B. S. Cakebread, Miss M. Collett, G. H. Hartshorne, C. E. Harrison, C. Monk, Miss A. Moulton, R. W. Mountain, G. C. Muir, Miss E. Phillips, Miss W. Roake, Miss M. Sansom, H. J. Wood. *Summer Term—First Class*: C. H. Low, Miss G. Thompson (first prize, £2 2s.), A. H. Simmons (second prize, £1 1s.), Miss L. M. Owen, W. C. Watts. *Second Class*: Miss M. R. Bacon, Miss E. A. Phillips.

PAPER.—First Class: C. W. James (first prize, £1 1s.), T. Lowe (second prize, 10s. 6d.), L. A. Tanner. *Second Class*: R. J. Baines, A. H. Cook, A. R. Emerson, F. W. Goldsmith, C. Kelleher, A. P. Pritchard, J. W. Tilley, F. Veitch, E. D. Walton.

PRINTERS' ASSISTANTS.—First Class: L. W. Allden, H. Holloway, A. Moore (first prize, £1 1s.), G. Trenter (second prize, 10s. 6d.). *Second Class*: W. W. Bradshaw, J. J. Comerford, J. Dunn, J. H. Francis, R. W. Holden, W. H. Joyce, A. E. Lee, W. Young.

BINDING (SENIOR).—First Class: A. V. Venum (first prize, £1 1s.), A. E. Warren (second prize, 10s. 6d.), W. Wright. *Second Class*: A. V. Bushell, R. J. Janeway, D. J. Melton.

WAREHOUSE.—First Class: D. S. Blades, J. A. Cook, N. B. Fry (first prize, £1 1s.), J. H. Gale, W. Leveridge, G. V. Nye, P. E. Purbrook, E. V. Royle, M. A. V. Russell, A. W. Smoker, H. Stone (second prize, 10s. 6d.), J. D. Wells. *Second Class*: W. H. Amner, W. A. Coates, E. G. Holmes, A. E. Russell.

STEREO AND ELECTRO (SENIORS).—First Class: P. Bygrave (first prize, £1 1s.), C. E. Ward, E. F. Wyllie. *Second Class*: A. E. Flight, J. A. Malkin. *Juniors—First Class*: A. G. Allen (first prize, £1 1s.), A. E. Bausor, H. W. Brown, W. H. Martin, T. A. Middleton, A. D. Reeves, A. W. Sinclair, F. B. Winkworth, B. W. Wood (second prize, 10s. 6d.). *Second Class*: F. F. Ball, G. J. Bartlett.

READING.—First Class: H. C. Harrison (first prize, £1 1s.). *Second Class*: F. Green, H. F. Hurd, C. Kelleher, F. H. Jane, C. E. Singer.

After Fifty Years

AFTER fifty years' active service with Messrs. Stephenson, Blake & Co., Ltd., the well-known Sheffield typefounders, Mr. E. B. Hanson, London manager for the firm for so many years, is retiring from active management. On July 2, when the London staff assembled at the Aldersgate Hotel, the chair being taken by the new manager, Mr. R. B. Fishenden, a formal presentation of a valuable silver rose bowl was made to Mr. Hanson on behalf of his old staff by Mr. E. M. Paul, the senior London traveller of the firm. In acknowledging the gift, Mr. Hanson expressed the hope that his successor would receive the same loyalty

and service as himself. The Chairman, after expressing his great admiration for the lifetime work of Mr. Hanson, said he hoped to continue his work with the co-operation of the staff. During the proceedings an extract from a letter received by Mr. Hanson from Col. H. K. Stephenson, D.S.O., M.P., chairman of the company, was read, in which he asked Mr. Hanson to accept a Georgian silver inkstand which they were sending as a mark of their appreciation. The evening's arrangements, in the hands of Mr. E. M. Paul and Mr. H. B. Naylor, including the well-chosen menu, were acknowledged to be perfect.

..... BUY YOUR Lithographic Varnishes

.....Direct from the Manufacturers.....

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LONDON - E.C.4
HOLBORN 1930.

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ST. - EDINBURGH
CENTRAL 1126.

DANE & Co.

Established 1853.

Only Pure Calcutta Linseed Oil (well matured) is used in the manufacture of Dane & Co's Lithographic Varnishes.

A Striking Advertisement and its Result



THE wife of the Vicar of Wakefield chose her gown not for its fine glossy surface but for those qualities that would wear well.

Printing should be bought in a like manner, not at the lowest or highest price, but to achieve a purpose with the least effort, so that results may be beneficial to all parties concerned.

We want real Salesmen who can help people to buy printing of the quality and style to be seen in the Showcases.

The necessary qualifications are:

A sound knowledge of Printing-Office practice.

A commercial and artistic temperament.

The ability to grasp a customer's requirements and intelligently interpret them—

So that our product may be bought by the customer (a) with the least trouble to himself

(b) with the utmost satisfaction—
which is to mutual advantage

We have a special department for Salesmen, and if you feel you are the man we want, or you know the man we want, we will help you or him to earn a big income.

We would like him to earn per annum

£1,000

APPLICATIONS FOR AN INTERVIEW must be made by letter only to the Sales Manager of SPOTTISWOODE, BALLANTYNE & CO. LTD., 1 New-street Square, E.C.4

THE above advertisement appeared in a show case outside the offices of Messrs. Spottiswoode, Ballantyne & Co., Ltd., in St. Bride Street. Ordinary newspaper advertising had failed to attract the kind of salesmen needed, but this appeal was successful. It made a striking poster printed in black on blue with the shaded portion at the bottom of the sheet shaded red.

Manchester College of Technology

THE Manchester College of Technology has just celebrated its twenty-first birthday. Viscount Burnham attended, and the Lord Mayor of Manchester presided. Very interesting exhibitions of the College activities were made, and the staff was heartily congratulated on the wonderful progress made.

Admission

In Rolls

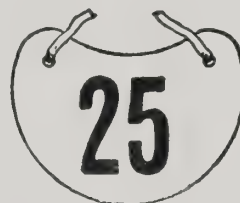
Tickets

Millions



in Stock

Other Specialities



Horse Neck Cards.

Official



Badges.



Cattle Numbers.

20%

DISCOUNT
TO THE
TRADE

SEND FOR PRICE LIST

M. Harland & Son

LIMITED

Speciality Printers,
Land of Green Ginger,
HULL.

W. CAXTON • WYNKEN • DE • WORDE • R. PYNSON • C. NOTARY
 R. ROODER • R. PROCCOR • C. DAVIDSON • C. BERTHELET • J. LECCOU • J. SCOLAR • J. DAY
 R. J. FOULIS • J. JOKEARNEY
 R. GRAFCON • R. BYNDENMAN
 W. MACHLINIA • C. BULMER • E. CHITCHURCH • U. MYLDNER • J. SIBERCH • J. SCHOLOKER
 W. MORRIS • J. BASKERVILLE • C. WHITTINGHAM • J. PINE

ACCOUNTANCY

for Printers and Stationers

Single and Double Entry: Preparation and Rendering of Accounts: Capital and Trading Accounts: Trial Balances, Balance Sheets: Bill Transactions: Private Drawings: Bank Account and Investments: Private Ledger: Order Sheets, Work (Instruction) Dockets, Daily Time Sheets: Collection of Costs: Keeping and Taking of Stock, Plant and Materials: Maintenance and Depreciation Accounts: Analysis (and Allocation) of Establishment Charges—of Working Position—of Sales—of Labour Values—of Estimates and Actual Costs: Discounts and Commissions: and Miscellaneous Forms and Diagrams designed to furnish Pointers for securing Smoothness in Inter-departmental Working and for Future Operations based on Past Trading, with copious examples.

By FREDERICK S. BARNETT

PART II.—SECTION I.

THE RECORDS OF THE COUNTING-HOUSE.

CONSIDERATION has now to pass to a much wider field of work whose beginnings may indeed lie outside the door of the counting-house, yet whose minutest records must, in a successfully managed business, flow in steady and continuous stream to that centre and form perhaps the largest moiety of its real accountancy work, measured by its volume. In point of fact, the counting-house may not inaptly be compared to a reservoir fed, according to its dimensions by perhaps a dozen riverlets, or perhaps by a hundred or more full streams of work flowing in unceasingly from as many departmental centres. On the shoulders of each departmental manager rests a great responsibility, namely, that of conducting its operations with the necessary degree of skill, accuracy, and promptitude. There, it may be said, his individual responsibility comes to an end, always with the proviso that at every successive step in the execution of an order he shall record or cause to be recorded in minutiae all time spent, all materials employed, and all deviations from the line of work provided for in the preparation of estimates, and which form a legitimate extra charge debitable against a client. The labour involved in this branch of very genuine accountancy may be either simple or intricate according to the nature of each transaction, but they must nevertheless pass in each case from his hands to those of the chief accountant in a form and with such regularity that the latter can systematically group and analyse them to exhibit such general results as (1) the actual cost of production; (2) comparative costs as between estimates and actual expenditure; (3) the relative costs and earnings of a department; (4) the individual earnings of departmental operatives.

Confining ourselves for the moment to consideration of these four propositions, their importance may be easily grasped and demonstrated.

(1) *Actual cost of production.*—A percentage of work in every establishment is not based upon estimates, therefore when the figures of labour and materials are laid before the management, in reliance upon their general accuracy, he adds the due percentage of profit and the client is debited accordingly. Should any inaccuracy have arisen in the collection of costs, the house runs two risks:

if these are excessive, a client may be (to say the least) jeopardised by the conditions of competition; if understated the assumed profit may be altogether fallacious, perhaps non-existent.

(2) All estimates are based upon foresight as to (a) volume of labour; (b) value of materials; (c) establishment charges; (d) incidentals such as carriage, &c. Not many words are necessary to show that if any one of these sub-divisions of the cost involved in production shall have been underestimated, the house may easily find itself on the wrong side in a bargain entered into.

(3) To assume, without proof, that any department is a "paying" one, simply because it is kept busily employed, is most delusive, and may have serious results when one enters upon the compilation of the periodical balance-sheet, and even more serious results upon a firm's financial position if long continued. Hence the figures supplied to the counting-house must be in a form which will enable the chief accountant or other responsible head to determine with close accuracy whether or in what degree those figures, plus those known only to such responsible head, demonstrate that the department is paying its way.

(4) This position can only be determined or substantiated by a close analysis of the earning capacity of the individuals who make up the departmental staff.

The aim of this and succeeding sections will be to illustrate the simplest means by which these various propositions or problems of the counting-house may be solved, accompanied with suggestions of a general character calculated to help matters along.

THE COUNTING-HOUSE PREDOMINANT.

First we lay down this proposition: That as the counting-house is the head and fount of all information relating to financial affairs, so it must of necessity, if its operations are to be successfully carried out, be regarded as the controlling centre for every transaction, large or small, connected with that side of the business, whether involving credits or debits. Whether the largest or the smallest, whether the trivialities of the petty cash or the ordering of supplies on a large scale, the emanating source should be the one centre — the counting-house. The writer may find himself in opposition to the practice of many important houses, and therefore it must be accepted as the individual

opinion of one man, founded, however, on half a century's experience. Speaking in general terms, each practical department has, of course, a close knowledge—a knowledge that the counting-house seldom possesses—of its own requirements, and therefore there is no ground for suggesting any weakening of the hands of the responsible overseers in requisitioning necessary supplies. Of that they must be left the judges. But where issue is joined is here: where the somewhat loose practice is adopted of direct orders from departments, the counting-house has very frequently to waste valuable time in tracing the origin and verification of invoices for multifarious supplies, and this may be very often obviated where the plan of a *requisition* from a department is complied with by an *order* from the counting-house. Moreover, in many instances, requisitions may be of such a character as to involve a legitimate charge against a client, of which the counting-house only can be the judge; in other cases they may become chargeable to capital or plant account; or, to descend to the lowest step, a charge on petty cash. There is no ground whatever for suggesting the setting up of friction between counting-house and departments, because a requisition, showing on its face its own purpose, would meet with instant compliance, and its purpose would be at once manifest, and all future dealings with invoice, &c., can be carried out without references here and there. Is the point clear? The proprietor or managing director, or the buyer of paper or other stock, could find no more difficulty in falling in with the routine than the overseer who requires a few "sorts" or material. What we are pleading for, and *emphasising*, is concentration and ultimate economy of procedure.

Now the whole of this section is devoted, pre-meditatedly, to the consideration of methods by which the time and energies of the counting-house staff may be regulated so that the multifarious duties falling to its lot may be carried out with the maximum of promptitude and accuracy with the minimum of pressure or waste of time. The keynote is up-to-datedness. In other words a day's procedure, in whatever department, should find its records completed in the minimum of time in this head centre. Many of these records are of such a simple routine nature that the records of one day may very well be in the hands of the accountant by nine o'clock of the following morning and handled practically and analytically at the opening of a day's work. We may, therefore, usefully tabularise some of these "records" that will

naturally arise, and then endeavour to illustrate how many, or indeed most, of them can be carried by the process of "extension" to serve very important purposes involved in complete analysis of any position it may be considered desirable to investigate—perhaps at very brief notice. We need hardly point out that the heads selected are *merely* illustrative, having no pretention to completeness, because in the nature of things no two businesses are alike in their ramifications, and therefore modifications will have to be made to suit each set of conditions. With this proviso we will tabulate at present a few of the returns coming from departmental sources and indicate broadly the processes of extension, assuming, as at the commencement of the series, a business comprising counter sales and general printing, binding, and so on, without invading the domain of manufacture.

SOME EARLY RETURNS.

Returns, then, which may be considered as available practically as soon as the counting-house staff arrive, are the following among others:—

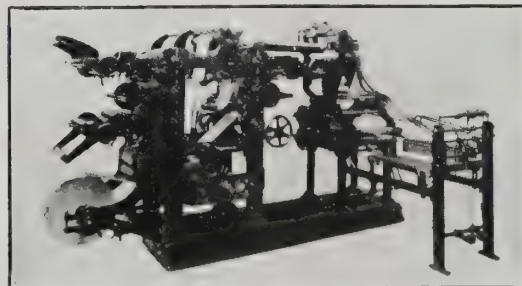
1. *Counter Sales*, cash or credit, as exhibited by the counter sales books and partially checked by the cash register. These records may be made available to a considerable extent (a) for showing, by process of deduction, the balance of stocks in hand; (b) by process of dissection, similar to that followed by the drapery trade, the comparative relations of sales in various lines; (c) a reasonably close approach to the margin between estimated profits on sales and the known cost of handling.
2. *Timekeeper's Records*.
3. *Workers' Daily Time Sheets*, from which (a) the wages bill is determined; (b) material is furnished first for collection of labour costs of all work, secondly for assessing the value of individual labour, and thirdly for analysing the productive earnings (or paying basis) of each department.
4. *Warehouse Records*, which provides the means of checking all lay-outs of material and their transfer to the various costing sheets, and also of securing a constant and up-to-date view of paper and other stock.
5. *The Engineer's Report*, by which running costs whether by coal, gas or electricity, are brought immediately under attention by the management.
6. *Machine Overseer's Return*, affording the same means of analysis as, say, the letterpress or litho or other departmental reports.

We will halt at this point with the intention of dealing with each in detail in subsequent issues.

ROTARY PRINTING MACHINES

Rotary Counter Check Book Machines,

Printing Front and Back,
Numbering, Perforating,
Folding, and Round Hole
Punching, delivering 30,000
duplicate sheets per hour.

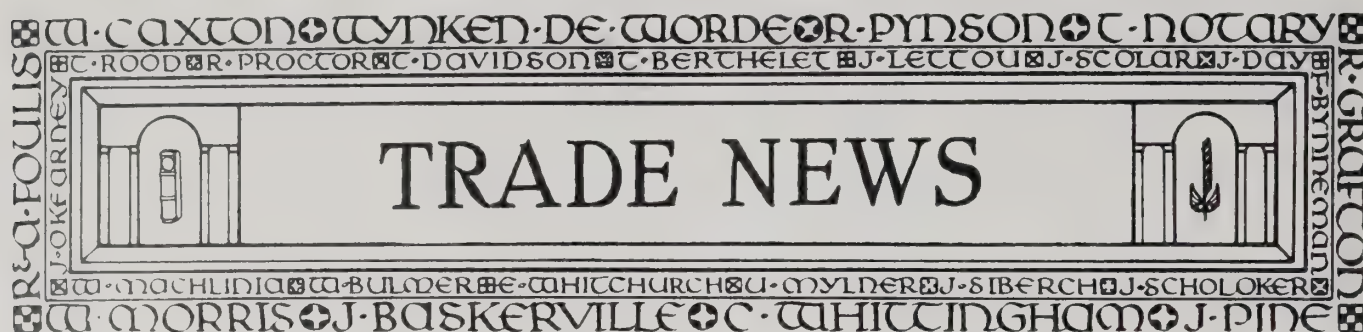


Timson, Bullock & Barber, Ltd.

(Successors to H. NEDDEN & CO.)

**Royal London House,
Finsbury Square,
London, E.C.2.**

And at
PERFECTA WORKS, KETTERING.
Telephone: Bank 968.
Telegrams: "Timbulbar, Finsquare, London."



Change of Address

MESSRS. W. MATZ & SONS, LTD., printers, Bournemouth, have changed their London office to Perle's Chambers, 177-178, Fleet Street, E.C.4.

Obituary

MR. JOSEPH DEWICK, senior partner in Messrs. Herring, Dewick & Cripps, paper merchants, passed away on July 2.

21st Anniversary Wayzgoose

THE Birmingham Printers, Ltd., have celebrated the above by an excursion to Tewkesbury, where dinner and tea were served and an interesting day spent.

Amalgamated Press War Memorial

A MARBLE memorial erected to the memory of the employes of the Amalgamated Press who gave their lives in the Great War has been unveiled in the entrance hall of the Fleetway House. On it are the names of 142 officers and men.

The "Reading Mercury"

THE Reading Mercury has just completed its two hundredth year. It has been published during eight reigns, and is said to be the third oldest newspaper in England, which has been issued continuously under the same title as its birthday number.

Printers' Medical Aid

THE annual report of this Association is just published, the main features of which were given in our report of the annual dinner in April last. It is, however, interesting to compare the progress of the work year by year and to note that in 1909 the income was £229 14s. 6d., and last year £8,521 8s. 5d.; number of letters issued in 1909, 318; in 1922, 14,804!

Craft Lectures

The students of the London School of Printing have produced a very fine reprint in verbatim art quarto form of the lectures delivered last session under the auspices of the Worshipful Company of Stationers and Printing Trades Committee. These lectures were very largely attended and aroused very great interest, and it will be interesting to our readers to learn that the following series have been arranged for next winter:—October 12, "Romance of the Printing Craft," by Mr. R. A. Austen-Leigh, M.A.; November 9, "Photo-Mechanical Type-setting," by Mr. W. B. Hislop; December 14, "Printers and their Metals," by Mr. A. H. Munday; January 11, "The Evolution of Lithography," by Mr. P. B. Melling; February 8, "Printing in Foreign Lands," by the Rev. A. Taylor, M.A.; March 14, "Bookselling," by Mr. J. G. Wilson.

Deserved Recognition

MR. R. A. AUSTEN-LEIGH is to be presented with his portrait by the Federation of Master Printers as a recognition of the invaluable services rendered by him as President.

SIR MEREDITH T. WHITAKER has been entertained to lunch at the Connaught Rooms in recognition of his services to the printing and newspaper industries during his association with the Linotype Users' Association from its inception. Sir Meredith was presented with his portrait in oils.

W. Speaight and Sons Annual Dinner

FAVoured by splendid weather, the staff of the old-established firm of W. Speaight & Sons, Ltd., held their annual dinner on Saturday, June 30. The company journeyed to Margate, and an excellent banquet was served at the Queen's Highcliffe Hotel. Herbert Clarke, Esq., J.P. (chairman of the company), presided, and was supported by Messrs. E. W. Carter (managing director), B. P. J. Clarke (director), H. Barr (director and secretary), and numerous representatives of the very varied clientele of the firm. The usual toasts were proposed and responded to in short cordial speeches, and after listening with enjoyment to a few songs by Mr. G. Whitehead, the company broke up to spend the rest of the day in their own manner. The programme and supplement is a very creditable production, the sketches being the work of members of the staff. The organisation was again in the hands of Messrs. W. G. Featherstone and C. G. Milbank.

"The Daily Herald"

THE RT. HON. ARTHUR HENDERSON, M.P., at the Annual Conference of the Labour Party, gave the following particulars as to this labour newspaper: In September, 1922, the circulation was 138,000, in April, 1923, it stood at 278,000, and on May 1st, 1923, it was 351,400. Since then the circulation has fluctuated considerably, and on June 25 last it was 285,000. The weekly loss is estimated at £2,800. The Labour Party and the General Council of the Trades Union Congress had already subscribed £82,300 for the upkeep of the paper, and Mr. Henderson said that in order to pay its way the paper must have a circulation of half a million. If the trades unionists of the country could not provide the paper with this circulation it must die.

There has evidently been some confusion as to who the Directors of the Daily Herald really were, for Mr. George Lansbury has written to the Press to give their names as follows:—Rt. Hon. A. Henderson, M.P., Ernest Bevin, Rt. Hon. J. R. Clynes, M.P., H. Gosling, M.P., R. B. Walker, Frank Hodges, Rt. Hon. C. W. Bowerman, M.P., Rt. Hon. J. H. Thomas, M.P., Ben Turner, George Lansbury, M.P., Clifford Allen.

Outing and Presentation

THE directors and employees of the firm of Hudson & Stracey, Ltd., Watford and London, to the number of over 50, journeyed to Brighton on Saturday, July 21, on the occasion of their fourth annual outing. The weather was ideal, and one and all spent a most enjoyable time. Dinner and tea were served at The Creamery, Clive House. After dinner, the Chairman (Mr. G. Stracey), in a few well-chosen words, presented a handsome silver cigar and cigarette box to the managing director, Mr. S. Hudson, on behalf of the directors and the whole of his employees. This unanimous desire on the part of all was a pleasing tribute to the energy and business capacity of their chief in building up the firm to its present dimensions.

Artistic Typography Classes

THE London County Council announce these classes for compositors and machine-minders for next session at the Camberwell School of Arts and Crafts. They will begin on September 24.

Classes will be held in the afternoon for persons under 21 years of age only who are bona-fide engaged in the trade, and the curriculum embraces the practical and theoretical sides of the subject, together with lessons in English and the history of the craft. Employers are asked to look upon these classes as supplementary to the shop, and they are invited to give their apprentices facilities for attending them. Monthly attendance reports will be made to employers sending employees as students, and progress will be reported every three months. The evening classes are for the study of the theory and practice of typography in composing, press and machine work, and they deal with the artistic arrangement of type in both general and bookwork.

Jas. Truscott and Son, Ltd., Wayzgoose

THE annual dinner of Messrs. Jas. Truscott & Son, Ltd., this year was held on July 7, and was the central feature of the revival of the annual outing, or wayzgoose, at Brighton. Over 300 members of the staff, accompanied by the directors, Sir George Wyatt Truscott, Bt., Mr. H. D. Truscott, Lt.-Col. J. R. Truscott, Lt.-Col. R. F. Truscott, Mr. Albert Bennett, and Mr. Tredgold, with many guests and a number of the pensioners of the firm, travelled by special trains to Brighton in the morning; and after the toast of 'The King, Mr. Beattie (Father of the composing chapel) proposed the toast of The Firm, with the health of the Chairman, to which Sir George Truscott replied. He referred to the departure of Mr. Albert Bennett from the position of general manager after 26 years' service. He said how they all welcomed his presence there that day, and were glad to see that the rest which he had been forced to take under medical advice was so obviously benefiting him. He reminded his hearers that Mr. Bennett still retains a seat on the board, which was thereby enabled to benefit by his experience and his advice. (Applause.)—After dinner motor parties were made up and visits paid to the Devil's Dyke and other places of interest in the neighbourhood.

Advertising and Printing in America

MR. C. A. BATES, who, with Sir Robert H. H. Baird, represented the Federation of Master Printers at the Convention of Associated Advertising Clubs of the World, which was held recently at Atlantic City, New Jersey, returned to England early in July.

At the meeting of the Council of the Federation of Master Printers, Mr. Bates gave an interesting

account of the Convention, and of his experiences in the States. He said that unbounded hospitality had been accorded to the visitors, and that every opportunity had been given to the delegates to study the methods practised in America. The art of advertising in America has, in his opinion, reached a much higher standard than in this country. The Associated Clubs had accepted the invitation to hold the 1924 Convention in London, and he hoped that all British advertising men and printers would take advantage of that gathering to obtain a grasp of what was being done in America and other countries.

Mr. Bates had an amusing story to tell of the 4th of July celebrations on the "Olympic," apparently deriving considerable satisfaction from the fact that the organisation of the celebration was left in the hands of three Englishmen, much to the amusement of the American ex-Ambassador, Mr. Davis, who was a fellow passenger.

It is anticipated that Lt.-Col. H. Rivers Fletcher (President of the Federation), Mr. W. B. Wykes (Vice-President), and Mr. A. E. Goodwin (Secretary) will attend the Convention of the United Typothetæ of America, which will be held in Washington next October. The United Typothetæ is the organisation of printing employers in the States.

What is a Trade House?

The Editor, THE CAXTON MAGAZINE.

Dear Sir,—I was very struck a few days ago when reading the advertisements in a journal devoted to the art and science of advertising, to find therein an announcement by a firm who in many Printing Trades Journals, describe themselves as a "trade" house.

Is it possible for customers of a "trade" house such as this to get the treatment they expect to receive? Can anyone run with the hare and hunt with the hounds too? Shouldn't we have a definition of what a trade house *should* be?

A "trade" house is surely one that deals with the trade only, but it certainly seems that many of the houses who call themselves by this designation, do not confine themselves to the trade, and may actually be in competition with the houses they are doing work for.

Isn't this a case where we might get a lead from the M.P.A.? They could institute enquiries and definitely ascertain the circumstances and recommend accordingly.

Yours truly,

"AJAX."

Miscellaneous Advertisements

TO COUNTRY PRINTERS.—Small office (or would share) in Fleet Street, Western End; modern building with lift; electric light and gas stove.—Apply H. Wills, 28, Fleet Street, London, E.C.4.

PREMISES TO LET.—A modern five-floor building, with basement about 36 ft. by 30 ft., suitable for either factory, warehouses or offices, will shortly be erected in the neighbourhood of Salisbury Square, Fleet Street, E.C.4. Any alterations required in the plans could be made to suit prospective tenant's requirements for four floors. Lift and central heating could be provided if arrangements were made immediately.—Apply Box 21, THE CAXTON MAGAZINE, Avenue Chambers, Southampton Row, W.C.1.

C.W. FAULKNER & CO. LTD.
"Great Thoughts" Series
 CHRISTMAS CARDS · CALENDARS
 PICTURES · POST CARDS

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(Buck's Patent) LIMITED,
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HENRY BOYCE & CO.

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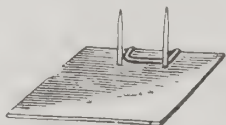
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 For PRINTERS, BOOKBINDERS,
 GOLD BLOCKERS, BOXMAKERS.

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 To all makes of
 WIRE STITCHERS

'Phone - Central 7470

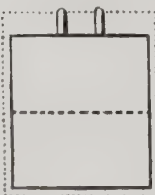
LOWE & CARR

Manufacturers of Pin Tickets

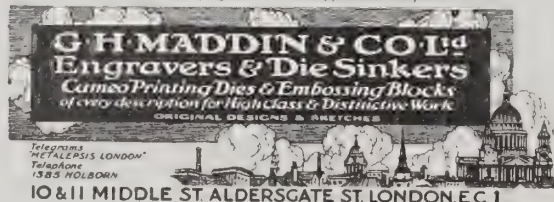


Eleven Sizes Stocked.
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ESTABLISHED 1874
 Every Die Sinker in our employ served his apprenticeship with the firm



SPECIALISTS IN HIGHEST GRADE
 SHOW CARDS,
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 CALENDARS,
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 POST CARDS &

CHRISTMAS LITHO
MASHAM & PHILLIPS
 20 YEARS WITH MESSRS B. FAUSTIN
GENERAL LITHOGRAPHIC ARTISTS
 TO THE TRADE

MODERATE PRICES.
 ENTIRE 12 12
 SATISFACTION
 GUARANTEED
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 3 MINT WALK FROM
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 ROAD, TUBE STATION
 PHONE 752 HOP.

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 ESTABLISHED OVER 30 YEARS.

TRADE ONLY.
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 Send for Quotations.

ESTABLISHED 1883.
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 EDW. A. BERRY
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 GOLD BLOCKERS. ACCOUNT BOOK LETTERERS.
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'Phone - Central 10504

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2, Holborn Place
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C. S. YEATES,

Practical & Technical
 Expert Electrotyper,
 Stereotyper and En-
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12 & 14,
 Hatton Wall,
 LONDON, E.C.
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LAWSON BROS.

Telephone : HOP 1300

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 LONDON, S.E. BUY ALL KINDS
 of WASTE PAPER

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LITHO Offset (all sizes) and Direct Rotaries.
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W. McKENZIE & Co.

The "ARTISTIC" Series
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 Bevelled Panels, Postcards. : : :

48 to 52,
 Banner St.,
 LONDON,
 E.C. 1.

The Caxton Magazine

ESTABLISHED 1899

Published on the first of every month by F. W. BRIDGES, LTD., Avenue Chambers, 4, Vernon Place, Southampton Row, W.C.1.

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Telegrams: SEGDIB (WESTCENT) LONDON.

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✓ ADVERTISING RATES upon application.

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All Editorial Communications should be addressed to the Editor, THE CAXTON MAGAZINE,
Avenue Chambers, Southampton Row, London, W.C.

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ORIGINATED BY THE AMERICAN TYPE FOUNDERS COMPANY

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Cloister Italic

CLOISTER TITLE

Cloister Bold

Cloister Bold Italic

CLOISTER BOLD TITLE

Cloister Bold Condensed

Goudy Oldstyle

Goudy Italic

GOUDY TITLE

Goudy Bold

Kennerley

Kennerley Italic

FORUM

Motto Series

Souvenir Series

Drew Series

Della Robbia Light

Packard Series

Packard Bold

CONDENSED COMSTOCK

Comstock

COPPERPLATE GOTHICS

HEAVY COPPERPLATE

LIGHT COPPERPLATE

HEAVY CONDENSED

LIGHT CONDENSED

HEAVY EXTENDED

LIGHT EXTENDED

COPPERPLATE BOLD

GOTHIC SHADED

ENGRAVERS SHADED

TITLE SHADED LITHO

Antique Shaded

Chelt. Bold Shaded

Chelt. Bd. Italic Shaded

Chelt. Extrab'd Shd.

Bodoni Bold Shaded

Franklin Gothic Cnd. Sh'd.

Invitation Shaded

Roycroft Tinted

Typo Text

Wedding Text Shaded

Typo Shaded

Engravers Old English Open

Washington Text Shaded

See the previous issues of "The Caxton Magazine" for other A.T.F. Faces.

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The American Type Founders
Company



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Offset Printing Without Type or Photography

THE value of the new reproductive lithographic process which was announced in our pages some months ago, by which any printed matter can be converted into a lithographic transfer, has been greatly enhanced by the machine invented and patented by the Rev. T. Walton, of St. Andrew's Vicarage, Lambeth. The salient features of the new reproductive process are that any printed matter, irrespective of age, can be immediately converted into an efficient lithographic transfer, and thus original stones can be discarded, and that wood engravings and steel engravings as well as typographic matter, no matter how old, can be utilised. Every practical lithographer will at once recognise the possibilities of this transfer. Necessarily it has its limitations. It is a facsim process, simply reproducing the original copy in its entirety, simply, inexpensively and speedily, without either camera or machinery. But this process is now made applicable to new work, and this typesetting machine recently invented adds considerably to its importance.

As soon as the reprint process was discovered, it was realised that its value would be doubled if a machine built on the lines of the typewriter, with a variety of real type faces and a perfect spacing adjustment, were invented. This has now come to pass.

This universal composing machine, which was described in our last issue by Mr. A. H. de la Rue, of the London School of Printing, is now completed. Built on sound engineering principles, it does with perfect accuracy the work its inventor intended it to accomplish. It will compose type from 6-point to 72-point, will produce printed sheets of music, putting in the letterpress at the same time, in the minimum of time. The alignment and spacing can be regulated to $\frac{1}{2}$ -point. Messrs. Chas. Wright, Ltd., of Edgware, have undertaken the manufacture of these machines, and in a very few weeks they will be available for trying out in the workshop.

Now see the implications of all this. With a comparatively small outlay a man can equip himself with one of the Walton machines which will give him printed matter in any measure, perfectly spaced, and in such a variety of founts, including

foreign alphabets, as would be included in an average plant, set at a speed certainly not less than the Monotype or Linotype. So far this printer is enabled to secure a page, say, of book work without any expenditure of type, and with the further economy of space usually taken up by cases, formes and furniture, but he has only one page as compared with a forme of type which can be reproduced on the machine at great speed.

To maintain the advantage already secured, the page of matter set on the Walton machine must be transferred quickly and accurately to stone, zinc or aluminium, and be thus ready for multiplying.

This, of course, can be done by present methods, but amongst these there is nothing, in our judgment, comparable to the Reprint process, which was strangely enough also the discovery of a clergyman. This process was described in our columns last year. Since then it has been perfected and taken over by a syndicate of people, all of whom are closely identified with the printing trade, and who are about to put it on the market both in this country and in America.

Now to revert to the printer who has already secured his perfect page of book matter. All he has to do if he holds the reprint secret is to treat this page in a certain way at an infinitesimal cost, and it can then be immediately and successfully transferred.

Messrs. Wright, Ltd., of Edgware, are building to the specification of Mr. Walton a small offset rotary demy-folio machine which will have for its salient features lightness, simplicity, and low running cost, and these two machines in conjunction with the Reprint process present an entirely new future to the printer. Economically it is by far the simplest reproductive method in the field. Great printers like Mr. Eaton Hart are already looking forward to the time when their typesetting will all be done mechanically, and when the huge masses of type and its attendant furniture will be a thing of the past. But here is something simpler and cheaper even than mechanical composition as we know it, and it will not be surprising if in the immediate future the combination of these two inventions holds the field of a very large amount of general printing.

A Life Chance for Young Printers

By THE EDITOR

HERE is waiting for thoughtful ambitious young men employed in the printing trade a unique opportunity. One of the sanest and most far-reaching things the Labour Party ever did was to institute Ruskin College at Oxford. For years now this establishment has done a great work. Quietly and steadily it has consolidated itself. A steady stream of students have passed through its doors, and particular trades have all been enriched by the influx of educated men trained in the art of thinking, skilled in the ways of sound reasoning, and well grounded in the laws which underlie and regulate our economic life.

With an air of complacency and, I think, justifiable satisfaction, Mr. Ramsay Macdonald the other day took credit in the House of Commons for a superior debating power as shown in the last Session of Parliament for the Party of which he is the gifted leader. There is little doubt, politics apart, that he has justification for his satisfaction. One of the things we all have to do is to reduce the sum of our natural ignorance. There is an amazing delusion that in the realms of reason and logic nature equips us. There is also in most of us an idea very difficult to eradicate that the conclusions we have arrived at are ineradicably right because we have taken great pains to reach them. We forget—perhaps some of us never knew—that the validity of any conclusion depends upon the premises upon which we reason. A man can reach almost any conclusion on any subject providing the premises of the argument are of a certain kind. If I make the premises I have made the conclusion, and I am little more than a fool to imagine that there is any virtue in it. What we need primarily and essentially is sound reasoning based on facts. Facts are not only stubborn, they are difficult to secure, and there is little doubt that a man who sets himself apart in a place like Oxford, surrounded by all the advantages of great teachers and wonderful libraries, and devotes himself to a study of history, economics and psychology, will stand at a great advantage. When he takes his place amongst his fellow-men, he is bound to make his influence felt for good. As a matter of truth it is perfectly easy to trace the influence of such an education on any of the Labour politicians or trade union leaders.

Such an education as Ruskin College offers would be an unspeakable advantage to a man who could avail himself of it, even if he took no active part in the larger life of his community, but I doubt very much if increasing the personal worth of the individual or adding a comparatively few highly-educated men to the general ranks of Labour was the prevailing thought in the minds of the pioneers of this great movement, and it is certain that the experience of the past few years has made very clear to these men that such an institution as this can be made to play a very specific part in the development of their larger policy. The increasingly clamant need in almost every branch of industry to-day is leadership—sane, sound men, sure of their facts and able to mentally forecast the result of certain decisions. For good or ill the destinies of our working communities are largely settled around the council tables, and the most unskilled

branches of labour would be better served by men of this type. It is true that conditions governing Ruskin College provide that its students should be recruited from the ranks of Labour—young men from the mine, the workshop or the case, who are genuine craftsmen who know actual working conditions, and who have thought over some of the problems affecting the welfare and future of their own class. We owe an unspeakable debt to those who gave them opportunity for enlarging their life and entering the wonderful world of real knowledge. I know we do not all need to go to Oxford for that. There are crowds of young men in the printing trade who rejoice to move about in the enchanted lands thrown open to them by diligent study, and the whole community is better for their presence.

But what is in my mind, and what surely was in the greater minds of those who planned this scheme, is that with this special training, with ordered study on lines carefully laid down, this constant stream of young and gifted men should make their special contribution to to-day's fight with difficulties and problems. There is room for many more such at the council tables, not only of parent unions, but of local branches, where much wild talking often results in bad feeling. The printing trade is particularly fortunate in being led almost entirely by men of a high order of mind and great diplomatic gifts. Their number is increasing, but successors will one day have to be found for them, and the more such men the better. Some of our unions are advertising scholarships at Ruskin College. We hope there will be a plentiful supply of candidates, and that the right men will be chosen. It is a great opportunity. The young printer can well afford to throw all else to the winds to avail himself of it, providing his present state of education permits him to take advantage of the chance. I presume candidates will have to attain to the standard of university "little-go." To the average public school boy or secondary school boy this means little or nothing, but to a youth who for some few years has left the ordinary council school this must not be treated lightly. Besides which, in his own interests, it is most advisable that he should know as much as possible before he goes, so that he may take full advantage of the opportunity Oxford will offer to him as well as his own particular hall.

Again I would emphasise the almost priceless opportunity waiting for the right men, and would encourage with my whole heart such men to take it with both hands.

State Printing Enquiry

THE Government Committee appointed to enquire into the experiment in State printing has held a number of sittings and examined several witnesses. Mr. Codling, Comptroller of the Stationery Office, who was appointed a member of the Committee, no longer sits on it, but has been the principal witness in favour of the scheme. We understand that evidence against the scheme has been prepared by the Federation of Master Printers, and will be presented when the sittings of the Committee are resumed in November.

Should a Small Printer Join a Master Printers' Association?

The Value of the Federation to the Small Printer

By A. E. GOODWIN, (Secretary, Federation of Master Printers)

VINDICATION of the value of the Federation of Master Printers was forthcoming in the replies appearing in your July issue to the article under the heading of "Should a Small Printer Join a Master Printers' Association?" The rejoinder of the contributor asking that question is that from those replies he cannot see that the Federation in "one single thing . . . would help a small printer in the practical part of his business." He proceeds again to ask what is the policy of the Federation, and whether it has done anything that is of help to a small printer.

As a first step in reply let me outline the defined policy of the Federation. Afterwards I can mention some of the benefits accruing from membership.

The main objects of a Master Printers' Association are, briefly:—

- To organise the master printers and allied traders within the district;
- To promote social intercourse among its members;
- To encourage the discussion of matters of common interest;
- To advocate the adoption by its members (a) of the Federation Cost Finding System and the avoidance of absurd and unreasonable trading; and (b) of the Standard Conditions;
- To cultivate good relations with labour;
- To encourage technical education and efficient craftsmanship in the industry;
- To further the objects laid down in the Constitution of the Joint Industrial Council of the Printing and Kindred Trades.

Nearly 5,000 printers, a large proportion of whom are in a small way of business (the membership includes even businesses which are controlled and worked by the proprietor with the aid of his family or one or two juniors), have felt that there was sufficient inducement to enter into membership, and it may be taken for granted that they would not have continued to be members if their anticipations had not been realised. It may here be a convenient opportunity to refute your correspondent's statement to the effect that there are between 2,000 and 3,000 printing firms who are non-federated. The number is, without doubt, far below his estimate, and is continually diminishing. But it should be obvious that any printer who remains outside the influence of a trade organisation prevents that organisation from doing all that it could do to help the industry.

Has the Federation succeeded in what it set out to accomplish? Without hesitation, I say that it has.

Are the ideals for which it strives worth consideration? I reply to that question by asking others, and stating a few facts parenthetically:—

Is organisation in any trade advisable?

Can social intercourse among members of a trade be anything but helpful to each of those members, and in what better way can such fellowship be fostered than by membership of the same association? Your correspondent sees no value in a

friendly cup of tea with his fellow traders. Such things are merely adjuncts, and not fundamentals. Better knowledge of your rival in business often creates the desire for closer relationship. The "cup of tea" spirit is the natural outlet for that desire.

Is the eradication of unreasonable trading a necessity, and is it as great an evil as it used to be? Is it not a just claim to make that it has been reduced, and that the Federation, and the Federation alone, has been the influence that has brought about the improvement?

Are recognised standard conditions of trading an advantage to the trade, and to whom, except the Federation, is the credit due for having established in the printing industry standard conditions to which appeal can be made in any case of dispute?

Is the cultivation of good relations with labour an object to be aimed at? If so, how can that object be best attained? The individual employer should, of course, cultivate a sense of fellowship with his own employees, but if he is constantly discussing wages problems with his own men this good feeling is not likely to be fostered. The alternative, which is the policy of the Federation, is to promote collective bargaining between the representatives of the Federation and of the trade unions. Who will deny the success of that system, and what printer, federated or non-federated, can honestly contend that he has not benefited by it? Your correspondent states that he pays the standard rate of wages, but how is this standard fixed? Can any better plan be suggested than the Federation has adopted?

If good craftsmanship is to be encouraged, and proper technical schools supported, does not the only hope lie in a general movement by the industry, supported by those larger firms with whom your contributor is apparently not enamoured?

Has the Joint Industrial Council proved a blessing or a curse to the printing trade? Could any individual have surmounted the difficulties which confronted the industry when it set out to bridge the gulf between employers and employed? Would not the success of that effort alone justify the existence of the Federation?

Having referred to the objects of the Federation, let me now touch upon a few things it has achieved. Your correspondent asks for concrete advantages. Here are some. Will your contributor say that he has not derived benefit from some of these, and that he might have benefited more if he had entered into membership?

Postal Rates.—It is beyond argument that the concessions obtained in postal rates have only been achieved after strenuous pressure brought to bear upon the postal authorities by the Federation, in conjunction with other trade organisations. To apportion the credit for the results obtained would be a difficult matter, but the Federation of Master Printers was at the head of the movement, and was a sufficient believer in the policy of unity to encourage the aid of other trade organisations. One fact that stands out clearly is that no one indi-

vidual or one hundred individuals working separately could have hoped to have had any appreciable influence upon the postal authorities, and that to trade organisations alone (and among these the Federation of Master Printers stands out pre-eminently) belongs the credit of securing concessions which conferred upon the general public a benefit which has had real effect in stimulating trade. Would not even the smallest printer admit that postal rates are an important factor in his business, and that he has some reason for thankfulness that they have been reduced?

Blocks.—A printer, even in the smallest business, sometimes uses blocks. Is your contributor aware of the special discount which members of the Federation of Master Process Engravers grant *only* to members of the Federation of Master Printers? This, at least, is one definite instance of how a saving can be effected by membership of the Federation of Master Printers. The director of one printing concern has stated openly that the discount his firm obtains off the charges for blocks is almost equivalent to the amount of the subscription to the Federation. No one can reasonably contend that the system of preferential treatment is unfair. The special terms were obtained by the efforts of the Federation of Master Printers, and the Process Engravers' Federation, convinced that they might hope for the bulk of the trade from those printers who were federated, offered an inducement towards that end.

Workmen's Compensation.—What is your correspondent paying for workmen's compensation insurance? Remarkably low rates for insurance against these risks are now obtainable by members of the Federation. Here again the advantages offered have been the fruit of the Federation's work, and it is only right that Federation members should have more favourable terms than those who have done nothing to assist in getting them.

Fire Insurance.—Even small concerns are seeing the wisdom of installing sprinkler installations, and the Federation has secured a reduction of premiums wherever these are installed.

Wages.—Your correspondent has declared his views in regard to wages. Does anyone hold the opinion that it would be feasible to-day to negotiate wages as between an individual employer and his workpeople? Is there a single person who would desire to return to the days when a man paid the wages he was forced to pay irrespective of what his competitors were paying? I have already made reference to the advantages accruing from collective bargaining, so need not further labour the point, but I would like to ask: Does your correspondent think that individual employers could with advantage negotiate with trade unions direct?

Foreign Competition.—Is your contributor in the envious position of being entirely immune from foreign competition? If so, his lot is indeed a happy one. My view is that every printer in this country is directly or indirectly exposed to such competition. What would be the use of an individual protesting against the menace? But neither Parliament, the Postal Authorities, nor the Board of Trade could ignore the expression of opinion put forward on behalf of 5,000 printers and 250,000 employees, with the result that measures are being taken to combat this evil.

Direct Trading.—There is scarcely a printer who at some time has not felt aggrieved at finding that an order which he considered should be sent to a printer has been passed on to a wholesale stationery house. The Federation has taken effective steps to remove this source of annoyance?

Railway Rates.—Every printer, whether in London or the provinces, is interested in the railway rates payable on printed matter. Is your correspondent aware that the Federation prevented the railway companies putting all printed matter in a higher classification?

Depreciation.—For the three years following the end of the war, the Federation secured an additional 50 per cent. allowance for depreciation on plant and machinery, this concession alone more than covering the subscription of many small printers for a number of years.

State and Municipal Printing.—Constant efforts have been made to check activities of a Socialistic character in these directions. Small printers may consider that they are not directly affected by such activities, but any schemes which take away work from private firms must affect the whole industry.

The Costing Movement.—When the Federation started the costing movement eleven years ago it was not because either large or small printers had no methods of ascertaining their costs, but the existence of so many differing methods often led to wide variations in estimates. The adoption of a simple scientific system suitable for every class of business was one step towards the elimination of absurd variations. It was not intended to stop there. The constant fluctuation in costs during the war and immediate post war period rendered more accurate costing methods essential, and even the smallest firm must have derived benefits from the facts ascertained by those using the Federation system which were published from time to time. The movement was never intended to eliminate competition, but it has undoubtedly checked a great deal of price-cutting due to ignorance.

If every printer adopted the method of allocating his expenses laid down in the Federation system we should see a further marked improvement. What non-users of the system do not appear to realise is that not only are they neglecting a valuable help in their own businesses, but they are preventing those who have the system from enjoying its full benefits.

Democratic Government.—Some years ago there might have been grounds for the impression that the Federation was controlled by and existed for the benefit of the larger printers. It was never so in reality, because as a matter of fact the smaller printers gained by the assistance the larger firms were able to give in solving problems that arose, and it can be fairly claimed that the one aim of the Federation has been to help the industry as a whole. To-day no organisation in the kingdom is on a more democratic basis. Every member of the Federation must be attached to a local association; each association sends representatives to its Alliance (or District) Organisation; and each Alliance sends its representatives to the Federation Council and its committees, so that the chain of representation is complete.

It is unfair to expect any trade organisation to do impossible things. It has been truly said that a country gets the Government it deserves, and this may be said of an industry. A business which necessarily calls for individual enterprise and initiative of a high order is by no means the easiest to organise. I hope, however, sufficient has been said to prove that many concrete benefits are obtained by members of the Federation. If the organisation included every master printer in the kingdom, it could do even a great deal more than it has done in the past, for the reason that the man who is a member cannot always do what he desires because of those who are at present outside.

W.C. CAXTON

W. TYNKEN

DE. W. ORDE

R. PYNSON

T. NOTARY

R. ROOD

R. PROCTOR

T. DAVIDSON

T. BERTHELET

H. J. LETCOU

J. SCOLAR

J. DAY

R. GRAFCON

B. BYRNE

MAN

Q. FOULIS

J. OKFORD

NEV

CRAFTSMAN'S CORNER

W. MACHLINIA

W. BULMER

W. HITCHURCH

U. MYLNER

J. SIBERCH

J. SCHOLKER

W. MORRIS

J. BASKERVILLE

C. WHITTINGHAM

J. PINE

Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

ON page 480 of our August issue appeared a short article, "Does It Pay Small Printers to do Good Printing?" evidently contributed by one who has received some nasty knocks, and is still smarting from them. He is to be congratulated on the clever way in which he presents his case—although I disagree with him most heartily. As he paid me the compliment of referring to Craftsman's Corner, I will deviate from my regular course to oppose the essential arguments he put forward, and afterwards show some examples of work received from a small but enthusiastic printer.

The contributor of the above-mentioned article (hereinafter referred to as "S.P."—Small Printer) complains that the examples shown in the June issue were executed for companies with enormous capital; and then remarks: "What is the use of all this to the everyday printer? He never gets orders from firms of this kind. . . . even

though he has the ability to do it. . . . So much of a small printer's work is *utility work* not in any way *advertising work*. One ventures to think that many of the 'uplift' merchants forget this when they talk about educating the small printer. Very often it is the small printer that would do the educating." Hear, hear; and as soon as the small printer realises that he possesses this special ability and uses it efficiently he requires larger premises, and incidentally leaves some of the financial worries behind—two advantages gained by the correct use of specialized knowledge. On the other hand his plant may be out-of-date, and cannot be modernized because he takes cheap work at a price that does not allow for proper depreciation.

Is S.P. aware that some of this work *is* done by small printers? In that same article to which he referred mention was made of Robert McAllan, the proprietor of a small printshop under the direction of Mr. E. A. Hodges, where advertising is being

At the fall of the Curtain, and after Prologue's final words, the Audience is asked to stand and unite with the Choir in singing: Veni Emmanuel COME, O come, Emmanuel! And dwell with us, thy Israel, That mourn in grief and darkness here, Until the reign of God appear Rejoice, rejoice! Emmanuel Is come to thee, O Israel. O come, thou Dayspring from on high, With healing and with purity: Disperse the gloomy clouds of night And death's dark shadow put to flight Rejoice, rejoice! Emmanuel Is come to thee, O Israel. O come again the heavenly Might That once did show on Israel's height Thy righteousness and changeless Law O teach us now by love and awe! Rejoice, rejoice! Emmanuel Is come to thee, O Israel. SPECIAL NOTICE.—The Audience is asked to be seated five minutes before the time of performance. Complete silence is requested during the music and the speaking. It is specially asked that there be no applause. Ladies are asked kindly to remove their hats. Cloak Room.	Three Performances of the Christmas Mystery Play: Eager Heart by Alice M. Buckton will be given by permission of the Incorporated Society of Eager Heart by a company of Harpenden Players in the Public Hall, Harpenden on Friday, December 20th, at 8.15 p.m. and on Saturday, December 21st, at 3 & 8.15 p.m. Prices of Admission, 2s. (Reserved) and 1s. Children Half-price Carrriages at 10 Tickets may be obtained and Seats numbered and reserved at Valentine's Library The doors will be opened at 7.45 p.m. (2.30 p.m. for the afternoon per- formance). Ticket holders will be admitted from 7.30 The proceeds will be given to the Church Renovation Fund and towards providing Children's Christmas Treats at three local institutions
Jeffery, Printer, Harpenden	

EXAMPLE 20.

regularly handled for some of these wealthy clients—who are as keen on the question of price as is the ordinary customer.

If S.P. will look at Example 7 on page 377 in the July issue of THE CAXTON MAGAZINE he will find the wealthy advertiser criticised for his methods just as much as anyone else.

Craftsman's Corner is thrown open to printers of every grade, large and small, to the workman, and to associated industries, with the idea of encouraging the help-one-another spirit. If S.P. or anyone else has any helpful tips to give I shall be most happy to publish them, and give full credit to the contributor.

S.P.'s reference to the "uplift" merchant falls flat, and is undignified. As these notes are being prepared, there are letters of appreciation and encouragement on my desk from Dartford, Leeds, Leytonstone, New York, Peckham, Penarth, and Tooting—and I am proud to be of some slight service to fellow craftsmen. Here are a couple of extracts:—(1) "I thank you very much indeed for the careful and constructive criticism which you gave to my work. Your opinions will, I am sure, prove to be very helpful to me." (2) "I am keenly interested in your talks in Craftsman's Corner, which are of great educational value." Do these capital I's suggest millionaire combines?

S.P. goes on: "Things that make it more difficult for a small printer to make a living are of necessity put on one side. One of these things is obviously 'fancy' work." Quite so; and if many small printers would try to realise this a little more and study the simplified work of some of their more successful brethren they would often find that the use of one or two series of type, instead of half a dozen or more, would do greater

justice to their work and give them a wider margin of profit with less productive effort.

Then S.P. says: "I believe that every man who is helping people to use print by supplying them at a price they can afford to pay is helping the trade and is a credit to the trade." Healthy competition is good; but this sounds like an excuse for working at cut prices, to which reference was made in my August notes—and I feel he is on the wrong track. Price-cutting at the expense of the business is a thoroughly bad policy. Very few are out to pay more than they can afford, many would get their printing done for nothing if they could; and if the printer was frequently less ornate in endeavouring to pander to the "fancy" of his customer he would produce a more satisfactory job at a lower figure.

S.P. concludes: "Isn't it a peculiar mentality in a business man in that he often *dislikes* up-to-date swanky places because he *knows* they cannot work at the low rate of the small, 'untidy' printer." Would it not be more true to say that such customers are frequently of the domineering type, and are less able to impress their "self-importance" on the small master-craftsman printer who will not allow the uninitiated layman to dictate his opinions as to what is a reasonably and decently produced piece of commercial printing. Such printers usually desire to carry out orderliness and efficiency at both front and rear of their premises.

I know two "one-man" print shops within a stone's throw of each other. One is always in a dirty and muddled condition, entirely lacking in orderliness; the other is always kept spotlessly clean, with no swank about it. Ten years or more ago the first man had a "boy of all work" to

	Personages Eager Heart and her two Sisters : Eager Fame and Eager Sense A Poor and Nameless Family Three Shepherds and a Young Man Three Kings : Power, Wisdom and Love Vision of the Holy Family, and Choir of Angels Unseen Musicians Prologue Time : Christmas Eve Place : Everywhere Music for the Chorales, the Pastoral Symphony and Gloria in Excelsis from Bach's Christmas Oratorio		Synopsis IT is Christmas Eve, and on this night, according to tradition, the Christ King visits mankind. The people prepare to receive him; Eager Sense arranges a grand banquet at the Palace, Eager Fame a gorgeous pageant at the Capitol, whilst Eager Heart makes ready a simple meal in her little cottage. After rejecting the temptations of her sisters Eager Heart sets out, hoping to meet the Christ King on his way, and at her threshold encounters two strangers in poor and threadbare clothes, the woman carrying a newly-born child under her shawl. They beg for food and lodging. After an inward struggle, Eager Heart takes them in and then sets forth once more. Out on the plains she meets with some shepherds, who join her in search of the Christ King. Presently, guided by the Pilgrim Star, three Kings, of Power, Wisdom and Love, come upon the scene, each seeking an answer to the Great Question, and each bearing a gift. They find that the Star rests over Eager Heart's cottage, and when she, with the Shepherds, also led by the Star, comes to her threshold again, the Kings bid her open the door. She obeys, and there is now disclosed to the worshipping Kings and Shepherds, not the poor strangers, but a vision of the Holy Family. The scene closes with the penitence of Eager Fame and Eager Sense.

EXAMPLE 21.

complete his staff—he still has. About three years ago the second man had one boy; to-day he has four platen machines, and a boy to work each, with a senior in charge during his absence. He has no more floor space than his competitor—for dirt and disorder occupy room. Both are cheap printers. Which does S.P. suggest would inspire greater confidence in a customer—the muddler or the progressive?

I would like to ask S.P. just one question: Does he deal with the “little general shop” in a dirty back street which sells paraffin and pickles, sugar and soap, bread and brickdust, cheese and candles, and a host of other things at prices usually unfavourable as compared with the shop in the broad highway. I am sure he prefers this latter well-cleaned, daintily arranged shop with a reputation to maintain.

And why should not a print shop be as clean and orderly as any other business—even if only for health's sake!

I would humbly commend S.P. to remember that “Ideals are like the stars: though we may never reach them, we may always have the benefit of their light.”

It is all a question of supply and demand, in which the small printer plays a bigger part than is generally supposed; but there is undoubtedly more profit in good work, both morally and financially, and the small printer can and does do it.

Mr. D. J. Jeffery, of Harpenden, Herts, is a small printer, and a good one. Unfortunately for these columns he does a certain amount of trade work, which cannot be shown for obvious reasons; but the nature of it gives greater scope for individuality than the small jobs reproduced here, in which he is not found wanting.

All the examples shown are purely local work—I leave it to the reader to form his own opinion as to whether such is usually the most expensive; but so far as it is possible to judge in the space available, there are few who will not admit it shows excellent taste.

Take Examples 20 and 21, together they form a four-page unbacked programme for some local theatricals. All the rules and the title, “Eager Heart,” are printed in red, the remainder in black on an azure laid paper, the type used being old style No. 5 (a heavy old style) and a light old style. Actual size of page 8 x 6½ inches. There are no special justifications, practically all is centrally set; the margins give the finishing touch to an effectively planned programme.

Example 22 (Chamber Music) is a little more involved, but very little—there are really only three measures. Where Mr. Jeffery scores here is in the slight touch of decoration given by the fancy rules—many would have used plain rules. This is a single leaf programme, with everything in view, and most carefully thought out. I cannot quite get used to the title with the heavy rule underneath, but fail to suggest anything better; to underline both words with a 3-point rule would debase the job. Set in same series as Examples 20 and 21, and printed in brown on a biscuit coloured pebble finish paper. Actual size 8¼ x 6¾ inches.

Example 23 (British Furniture Ltd.) is a large post quarto business heading set in Engravers

Roman, and printed on azure laid stock in black. Here we have an effort after engraved effect with a minimum of trouble; but somehow I think the engraver would have avoided the two blank patches left and right of name. To obviate this bareness I would suggest two lines for the heading: BRITISH FURNITURE as one line, with LIMITED centred underneath, heading to be not quite so deep as at present. But perhaps the customer would not allow the name to be so split, although it would advertise his business more effectively.

Example 24 (Orchestra Concert) is a very clever example of grouping, which might possibly have been materially strengthened if the ORCHESTRAL CONCERT lines had been set in capitals, though this may very well disturb Mr. Jeffery's idea of “lower case throughout.” Printed in brown on white demy 8vo wove printing paper, and set entirely in Westminster Old Style. The details of the inside pages are most pleasantly set out—all is straightforward composition plus good taste.

Example 25 (Athletic Sports Programme) shows the Chantrey series as well as ever I have seen it used. A plain, honest job that inspires confidence and conveys the message straight away. The tables of events (not shown here) are set in 8-point Roman old style, with headlines and times in 8-point Windsor—and are very clearly set out. Printed in black on large post 8vo buff antique laid paper, this programme would do credit to any printer, large or small.

Example 26 (James MacDonald) sets one wondering why the group of matter in Spartan Bold at the foot should appear on a small cover title page. It is a list of diplomas awarded to James MacDonald, who is apparently so proud of them and thinks them such an asset to his business that he is out to “push them home” at the first opportunity. I should like to transfer these awards to the introductory page of the 8-page inset, omit the rule under HERTS, and bring down LAWN TURF SPECIALIST and rule underneath to foot of page, with slightly more margin than at head. But perhaps Mr. MacDonald would object! The types used are Condensed Sans No. 7 and Grotesque No. 8, printed in brown on light brown stock. Actual size 6¼ x 4 inches.

Example 27 (R. H. Berney) is on a 5½ x 4½ inches white stock card, round cornered and plate-sunk. Set in Westminster Old Style, printed in black, this is a neat little job, the bareness being taken away by the overprinting of a hen and chicks in light brown, which supply the necessary decoration—and which do not show in the reproduction.

Example 28 (see “Programme” at foot), is the title to Example 29, printed in black on a soft cart-ridge paper, folded demy 8vo, and forms a pleasing introduction.

Example 29 (Heasman's Pianoforte Recital) shows a most happy typographic arrangement. Just imagine how the left hand page would have looked if set in purely conventional style! Starting a little higher on the paper than the right hand page, it acts as a lead-off, whilst the “accompanist” line at foot completes a finish and balance. The position of time and place for concert on the left is definitely kept in the picture by the ornament which supports it. This may be considered by some as a freak setting; but it attains its

object easily, is simple to compose, and is refreshing in style.

The programme items on right hand page are very neatly arranged, the band of Auriol ornaments at head and foot giving that requisite tone which links the two pages together.

These two pages are also set in heavy and light roman old style, and printed in green. I should have preferred to reverse the colours, using green for first page and black for pages 2 and 3, as these would be continually referred to, and black would have helped the eye to find the place more easily. But the green gives a dainty effect, and is therefore quite permissible and in good taste.

All these examples were commercially produced in the course of everyday work; and Mr. Jeffery is to be warmly congratulated on the excellent standard maintained in the display (which shows distinct individuality), choice of stock and colours, and in the printing. I should term him a successful small printer, who takes a pride in turning out good work for very joy of it. His fine collection of useful type faces is an eye-opener.



All communications and specimens for Craftsman's Corner should be addressed to H. Naylor, 8, Aubert Park, Highbury, N.5.

An Exhibition of Baxter Prints

THE work of George Baxter is universally recognised for its unique perfection of craftsmanship. The minute accuracy of the engraving combined with the rich colouring in which his prints excel, have never been equalled, and it is highly improbable that the process will ever be revived.

The loan exhibition, organised by the Baxter Society, which has been opened during August at the Galleries of Messrs. Puttick and Simpson, in Leicester Square, comprises nearly a thousand prints lent by well known collectors. This is the first occasion on which an exhibition of Baxter's work has been shown in London, and although it is mainly of interest to collectors, there are many items which are worthy of study by the colour printer of to-day.

The Baxter Society summarise the artist's claims and recognition as follows:—

Baxter was the first to illustrate popular books by mechanical means in the colours of nature.

He was the finest printer from wood blocks in the same colours up to his day.

He made great improvements in printing inks.

He was the first to unite satisfactorily the two arts of printing from plates and wood blocks in colours.

He was the first to imitate effectually an oil painting in colours by mechanical means.

He was a pioneer who took into the homes of the poor for the first time cheap, artistic, mechanically-produced pictures.

His art and his pictures are essentially English.

These claims have been adumbrated by Baxter enthusiasts. Much as we admire Baxter's craftsmanship, it must be admitted that his *methods* were not entirely original. Mr. C. T. Courtney Lewis, who is the President of the Baxter Society, states in his book on "George Baxter" that both J. B. Jackson and Savage produced colour prints earlier than Baxter by superimposing coloured impressions from wood blocks, and Kirkall, Knapton and Pond went further and used an impression from an engraved key plate as a foundation upon which the colours from the wood blocks were printed.

The results produced by the Baxter process can easily be recognised, but as there are many forgeries the collector has to exercise caution before purchasing a print for a big price. The key or foundation plate is usually engraved on steel, and the fine detail is perfect even when examined with the aid of a magnifying glass. Fine stipple is used in most cases, but both mezzotint and aquatint are also employed. The colour blocks are cut on wood, as many as twenty different printings

being necessary in some cases. The prints are all done on hand presses, and the difficulty in obtaining accurate register from the wood blocks after printing from the steel plate must have been enormous. Mr. Seeley has in his possession one of the original registering devices used by Messrs. Kronheim when the firm was working the process. Baxter used oil colours for printing the colour blocks, and the richness which characterises his work is due to his special knowledge of this medium. Although lithography was mentioned in the patent specification, the process was not used to any extent by Baxter, but chromo lithography was an easier process and inevitably replaced it as the accepted method of colour printing, so that when the patent expired, the process fell into disuse.

Baxter obtained his patent in 1836, on what must be regarded as doubtful claims, but in spite of objections that were raised a renewal was granted for a further term of five years. After the patent was renewed in 1849, Baxter sold licenses to work his process to Le Blond, Kronheim, Bradshaw and Blacklock, and others. Le Blond prints are fine specimens, but the other firms were never successful in producing prints equal to those made by the originator of the process, which indicates that skill was as much responsible for the results as the method itself. We suggest that there are many similar instances to-day of firms using modern illustrating processes which are the same in essentials, but who produce results of widely different characteristics by reason of the varying artistic and manipulative skill of those who are engaged upon the work.

Perfect specimens of all the well known prints were shown at the exhibition, the famous masterpiece, "The Coronation of Queen Victoria" being specially noticed. This print measures $21\frac{3}{4}$ inches by $17\frac{1}{4}$ inches; about two hundred portraits are introduced, and the work took several years to complete it. The exquisitely fine detail both in the key and in the colour work are remarkable achievements. Among the rare prints were shown those of Chubb and his wife, of which only eight pairs are in existence; another is the portrait of Edmund Burke on a lettered mount, which has sold for as much as £150.

A special feature of interest to collectors were the examples of forgeries. In view of the value of genuine prints to-day there is considerable risk for the unwary collector. Actual imitations can usually be detected at once, but the prints taken from the original plates by licensees or others are of little value, and in some cases are difficult to distinguish from Baxter's own work.

The Ventilation of Printing Offices

By R. G. FENTON

IF reference is made to Section 7 of the Factory and Workshop Act, 1901, it will be found therein stipulated that "In every room in any factory or workshop sufficient means of ventilation shall be provided, and sufficient ventilation shall be maintained."

Although the Act requires that adequate ventilation be provided and maintained, it offers no indication as to how, or by what means, this end is to be achieved. It is the purport of these notes to describe briefly the several methods possible of adoption in order to comply with these requirements.

Judging by the conditions still to be found in many offices, it would appear that efficient ventilation was something that applied only to sanatoriums or hospitals, and had not the slightest connection with the workshop. Other offices are arranged so badly in this respect that it is practically impossible to obtain any appreciable degree of ventilation without at the same time suffering a greater degree of discomfort from draughts. As the average individual possesses a great aversion to draughts, the possibility of ventilation is very remote except in the brief periods of the warmest weather.

Recent research has proved the importance of freshness and also movement of the air in our workshops. To rely on large air space is not sufficient; there must be constant change of air, which also means continual air movement. The idea of controlling the chemical purity of the air in our large industrial centres does not appeal to many as being a practical proposition, at least not in the immediate future. The abatement of the smoke nuisance, however, is a matter that will eventually have to be faced out, the advantages of such having been proved wherever it has been adopted, whether in America or on the Continent.

Whilst for the time being, then, the chemical purity of the air seems outside our control, there should be no difficulty in ensuring that such air as is available is supplied to the interior of our workshops in sufficient quantities and at the same time kept in movement. Before attempting to explain the various methods of obtaining these conditions, it would perhaps be advisable to enumerate some

GENERAL PRINCIPLES OF VENTILATION.

It may be laid down as a minimum requirement that the ventilation of a room be such as to ensure at least six complete changes of air per hour. In rooms utilised for mechanical composition or foundry work, where much gas is used or fumes arise, an even greater supply of air is considered necessary.

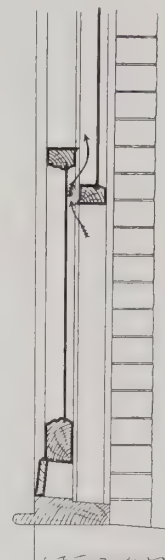
It is very important that such change of air be obtained without causing draughts. The air should only be allowed to enter the room at a low velocity. Larger air inlets are not so liable to cause draughts as those which are smaller. It is also advisable to provide means for warming the air as it passes in through the inlets.

The several methods of obtaining ventilation can be grouped under two main headings: Firstly, natural ventilation, and secondly, mechanical ventilation.

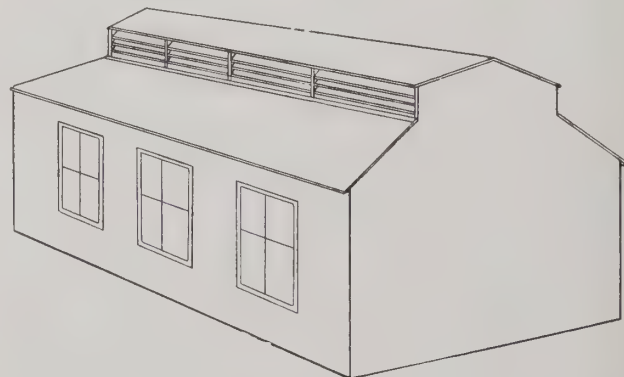
NATURAL VENTILATION.

There are several means of securing ventilation by natural means. In all it is imperative that there be suitable outlets as well as inlets, this being a point often overlooked. The great drawback to natural ventilation is the difficulty of preventing draughts. This is especially noticeable on cold and windy days, whilst on still days ventilation by such means is a practical impossibility.

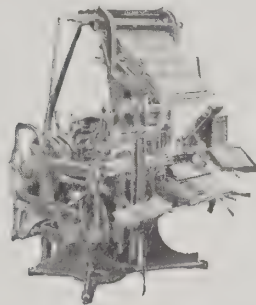
It must be remembered that workers cannot give their best services when subjected to draughts or close, stifling atmospheres. If, therefore, natural means are resorted to, let them avoid as far as it is possible the liability to cause such inconveniences.



The arrangement shown in Fig. 1 allows a continual inflow of air with a minimum of draught when ordinary sash windows only are provided. The inner sash is raised a few inches, and a supplementary bottom board placed in the opening. This board can be made a fixture or may be hinged at the bottom and a flange cut in at the top. It should be noticed that the inflow of air is in an upward direction.



A means of ventilation suitable for small single-floor factories is depicted in Fig. 2. Along the whole length of the roof has been constructed a double-sided continuous ridge louvre. Such arrangement should include means for being regulated from the floor of factory, the louvres facing



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the wind being kept shut, whilst those away from the wind are opened. If there is much glass in the roof, this method certainly has the advantage of allowing the consequent heated air of summer a fair chance to escape.

There are other means of securing natural ventilation, amongst which may be mentioned roof ventilators after the form of a broad stubby chimney with a sheltered top, skylights, and wall hoppers, opinions as to the effectiveness of which are often much exaggerated.

Natural ventilation, at its best, is very uncertain, its practicability depending so largely on outside conditions. Something more dependable and reliable is desired, and is to be found in a properly-planned system of

MECHANICAL VENTILATION.

Speaking generally, there are three principal systems grouped under this heading, *i.e.*: (a) Exhaust ventilation, (b) plenum ventilation, and (c) exhaust and plenum methods combined.

The exhaust system is that which is most often adopted. Out of the three it is the most efficient, whilst being the cheapest and simplest to instal and maintain. It works on the principle of extracting the stale air from the rooms by fans, the subsequent replacement of fresh air taking place by natural inflow through inlets arranged at points distant from the fans.

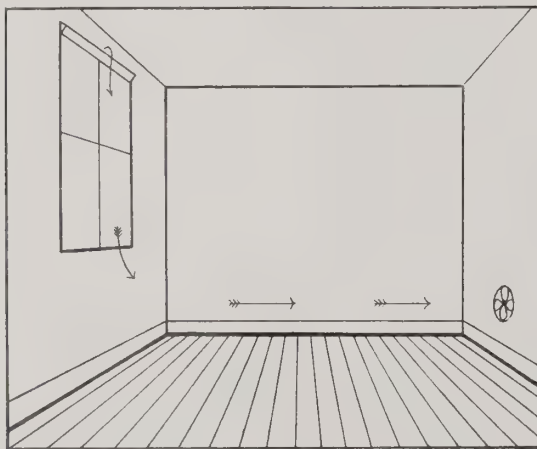


Fig. 3 illustrates the use of such a system across a room. The fan is shown at the right-hand side near the floor. This is considered the best position, for when placed high in the walls, as is so often the case, the air nearer the roof is drawn off, leaving that at the lower level almost unaffected. Obviously it is the air at the lower level that reacts on the worker most, and which needs the first consideration.

The supply of fresh air is drawn in through openings at the top of the window frames on the opposite side of the room. It is advisable, where systems of heating allow, to warm the air as it enters the room. Steam pipes placed at the level and adjacent to the point of entry remove the chill from the air before it travels further.

Cross-ventilation, as this system is termed, is far more effective than when fans are placed at the end of the room. There is less effort required of the fans when pulling the air across the room than when attempting to pull the air along the length of the room. This last method also incurs the risk of leakages from side openings (spoken of as short-circuiting), which naturally lowers the degree of

ventilation secured at the end farthest from the fan. To be effective, a sufficient number of fans, as well as inlets at the opposite side of the room, must be provided.

There are numerous types of fans on the market suitable for exhaust ventilation, some of which are belt-driven, whilst others are driven direct by electric motor.

If the fan is placed rather low in the wall—and this is what was suggested when describing Fig. 3—it may be housed in a case of ample dimensions with an opening at the bottom equal to at least twice the area of the fan.

Fans cannot be expected to discharge properly if there is much resistance offered by way of high winds. Such resistance should be minimised by the construction of fairly large wind shields affixed to the exterior of the extraction openings.

There are several other ways of securing ventilation by the exhaust method, all of which, however, are based on similar principles to that of the foregoing suggestions.

In the plenum system of ventilation air is forced into the rooms through a series of ducts and left to escape through special outlets, cracks or windows that happen to be present. It is very useful in factories containing very large rooms or basement departments. Supplies of cool fresh air can by this system be taken direct to any desired point. This is especially of value in departments such as the foundry, where the work is usually rather too warm to be comfortable, let alone healthy.

The fans used with this system are most often those known as the enclosed centrifugal type, and are more powerful than the propeller fans used for the exhaust system.

The supply of fresh air is drawn from outside the building—the higher the level of the intake the cleaner being the air. The air is passed under pressure along metal ducts and discharged into the room from points overhead, or, if desired, brought lower down through “downcomer” branches to within about 8 feet from the floor. This last is the method often adopted to render the work of attending to furnaces somewhat more bearable.

Slow-running fans in conjunction with large ducts are to be preferred to quick-running fans with small ducts, the former also affecting a saving in power consumption.

Last of all there is the system of ventilation by means of the exhaust and plenum methods combined. The air is supplied to the room by means of the plenum ducts and centrifugal fan, and drawn off by the exhaust system using propeller fans. The arrangements for same must be such as to ensure air movement throughout the whole of the room, which, obviously, must be on the large side to require the use of both systems at the same time

What is a Printer?

At a recent conference which was held between the Federation of Master Printers and the National Association of Wholesale Stationers and Paper Merchants on the question of certain difficulties about trading, it became necessary to define a printer. Two definitions were put forward, “a firm with an operative plant,” and “a firm which purchased for re-sale.” The Federation considered the first definition was the better, and it was referred back for consideration by the Wholesale Stationers’ Executive.

Newspaper Proprietors or Printers?

Which Way is Advertising Going?

THERE seems to be generating a very lively discussion as to which is really the more effective and economical medium of advertising. The general printer cannot afford to disregard this discussion. If he is wise he will keep an alert eye upon it. There is little doubt that changes are taking place in the minds of the great advertising firms. Press advertising will always be available, but there are alternative channels equally so. Even a superficial knowledge of what is going on in America in the advertising world is enough to show the enormously rapid growth of outdoor advertising, and particularly of direct mailing. If great advertising firms are changing their policy, it will be all to the good of the printer. Indeed, the printing trade might reasonably derive greatly increased revenue without the newspaper proprietors suffering at all. There are some few firms in this country building up huge businesses on these lines, and we are convinced much more might be done in this direction. The Newspaper World has secured the views of Mr. H. T. Humphries, General Secretary of the Incorporated Society of British Advertisers, Ltd., on this subject, and this is what he says:—

"In my official capacity I am honoured with the confidences of many advertisers, and from the data that they have furnished it seems clear that the public press is rapidly losing, if it has not already lost, its position as an economical medium for advertising.

"This is reflected in the rapid growth of outdoor advertising, direct mailing, and other alternatives to the press; in the definite decisions of those who are expanding in the American press (once less economical than the British press) not to enter the British press because it is an uneconomical proposition; in the decisions which leading advertisers on this side have now made to reduce their press advertising to the absolute minimum, and to abstain rigidly from advance bookings.

"Almost without exception advertisers are now exploring alternative channels. Many of them have found these alternative channels so much more profitable than the press that they will not readily be won back to a press policy.

"Economics have the last word, and unless radical steps are promptly taken which will make it possible for advertisers to get a higher yield of business from advertising in the public press, I am convinced that the future for publishers and inter-dependent interests is a black one.

"On the other hand, I as strongly believe that if the component problems which make up the sum of uneconomy are dealt with frankly, logically, and co-operatively, the net result will be to increase the economic value of the press by at least 25 per cent., to the gain of all deserving parties.

"The road to redemption is, to my mind, a four-fold one:—

(1) A general and bold cut in current advertising rates, in conjunction with the cessation of circulation culture and a policy of drastic economy on the publishing side. (In other words, precisely the policy which the press has advocated in connection with the public services of communication and distribution.)

(2) The provision of circulation certificates of the same 'all-in and all-square' character as are now the rule in America.

(3) A definite 'cleaning-up' of the agency position and commission question, either by the abolition of the commission or its being given only as a subsidy 'for the betterment of advertising' to those persons who have qualified in open examination, no matter whether they serve an individual advertiser or a number of advertisers.

(4) Increasing the potency of advertising *per se* by the inter-trade censorship of advertising, the definite elimination of all advertising which does not conform to the standards set up, and an organised press propaganda in the interest of advertised goods.

"This road can only be travelled in company, but surely, in the face of a common danger, there ought to be a preponderance of men with minds broad enough and visions clear enough and faith strong enough to travel the road in good fellowship.

"Although personally I have not a penny at stake, I would like to see a clean start made along what I honestly believe is the only road out of danger into prosperity.

"I therefore made this personal appeal to the 'policy' directors of the public press, agencies and advertised businesses to establish a Central Board, representative of the various interests, not merely to discuss these problems, but to go further and set up adequate and practical machinery to make their conclusions effective."

The editor of The Newspaper World then sought the views of some recognised authority on advertising on the publishing side of the question raised by Mr. Humphries, and Mr. Wareham Smith undertook the task. This is what he says:—

"I have not, of course, Mr. Humphries' valuable sources of information, but as far as I can see he need have very little concern for the future of the publisher. Carmelite House never carried so much advertising as now. All the other big publishing houses are doing very well, and advertising managers that I meet at the Aldwych Club report excellent bookings for the future.

"Of course, advertisers are exploring 'alternative' (or additional) channels. They always have done, and if they are wise they always will do so—I hope with some measure of success. The greater the success the more the advertising, and the greater the prosperity of the country. Press advertising, like any other, will only hold its own by rendering service. The press, as I have said, has never carried so much advertising as now.

"As to the 'road to redemption':—

(1) No case for a cut in rates has been made out in the preamble. Advertising rates, like most other commodities, are governed very largely by the laws of supply and demand. So long as advertisers demand or buy space at current rates, so long, I suppose, will the rates be in force. And I presume that the advertisers buy the space because it pays them. The suggestion that publishers should cease to strive for further circulation is absurd.

One might as well ask the advertiser not to try to secure a greater sale for his goods. Cost of production is a matter entirely for the publisher, since cost of production has little relation to advertising rates. White space is sold in the face of very keen competition, and I know a lot of journals which would go empty if they attempted to base advertisement rates on the cost of production. I have not yet heard of a publisher who has asked an advertiser to economise in cost of production so that he, the advertiser, could be in a position to pay the publisher's rates.

(2) Quite desirable, but not of paramount importance. The majority of advertisers buy results, and the fact that clever advertisers continue to spend money in journals that do not issue a certificate demonstrates the truth of my contention.

(3) I make no personal comment on the agency position. I believe Mr. Humphries came into prominence by leading an agitation to explain to Carmelite House and every other publisher that no interference between the advertiser and his agent would be tolerated.

The general body of publishers throughout the country, by not joining Carmelite House, showed that they entirely agreed with the attitude of the advertiser. Mr. Humphries will doubtless get on with the 'cleaning' at his convenience.

(4) Mr. Humphries should keep himself up-to-date. Except in very obscure journals, which would not interest his members, there is little that needs censuring to-day.

"I am all for co-operation, but I object to wasting time. A Central Board, such as Mr. Humphries suggests, is not likely to accomplish anything. I cannot see a publisher discussing his advertising rates, or his cost of production, at a mixed board meeting with an advertiser or his agent, any more than I can see an advertiser discussing the selling price of his goods and his cost of production with the publisher.

"One more point—quite unimportant. Mr. Humphries says that he has not a penny at stake, but I note the absence of the little word 'Hon.' in the official description of himself printed in the circular."

Should Employees be Paid by Results?

Is Piecework the Salvation of the Fobbing Printer

A Provincial Printer's Plea for Lower Prices

EVERYBODY says wages are too high. The wage of a compositor is several hundred per cent. more than it was pre-war, especially in those places that have been re-graded and whatnot. Do we get value for our money? Personally I think not. I have no objection to paying a man a high wage *if he earns it*. At the present time I don't feel, however, that men *do* earn it. They get the wage simply because it is the wage agreed upon by the Trade Unions, but is it an economical wage? To my mind it is entirely uneconomical, and it is one of the reasons why more printing is not being done at the present time.

"Printing costs too much" we are told over and over again by our customers. Yet the article produced in this country by compositors and other skilled men in the printing trade does not bear anything like the proportion to wages as it does in some other countries. The restriction of output is gradually getting the printing trade into one of the slowest trades in England *in proportion to wages*.

Why are so many manufacturing firms installing duplicating machine that they get very much bigger results from (very often with girl labour) than a printer does with skilled men?

In my opinion, the time system of payment is entirely responsible. A man gets his wages whether he earns it or not. He has simply to fill up his time (very often forty or fifty per cent. of which is quite unchargeable), and he gets his money at the end of the week. The whole system encourages it from the top to the bottom. In my opinion this is entirely wrong.

There has been a joint committee appointed recently to investigate the relation of work to payment, and that committee has made an interim report covering the engineering and shipbuilding trades. The committee inspected in detail no fewer than thirty-two engineering and shipbuilding estab-

lishments in the United Kingdom, eleven in Belgium, four in Germany, and seven in Holland, and it is considering the advisability of visiting America to inspect establishments there. The report gives examples of comparisons of output by men paid on time rates and by results. Mechanics fitting watertight sliding shutters took 400 hours on time rates, and only 150 hours on payment by results. Riveters on time rates accomplished 176 rivets per squad per week, and on payment by results they achieved 722 rivets per squad per week. A ship built by men on time rates took 2,601 hours to complete, while under the piece-payment system the same number of men built a sister ship in 1,151 hours. The report further indicates that for a short time, until their society interfered, shipwrights worked on piece rates for laying docks. It was found then that output was more than doubled. Since the shipwrights ceased piecework output had decreased. Where there was a change from time work to piece work, the committee state, not only output, but earnings, increased.

If this is typical in one trade, it is typical in ours. The whole system is wrong. If payment by results was instituted, I am quite sure we should be able to reduce the price of printing in a very short time by thirty per cent. This would lead to a very considerable demand for print of every description, which I am sure would be to the benefit of the trade as a whole—worker and master alike.

The Death of Mr. P. J. McCullagh

MR. P. J. MCCULLAGH, who for the past twenty-two years has been travelling representative of the firm of Messrs. W. & G. Baird, Ltd., of Belfast, has passed away at the age of seventy-eight. He has been an ideal commercial man, and had a number of friends throughout the trade.



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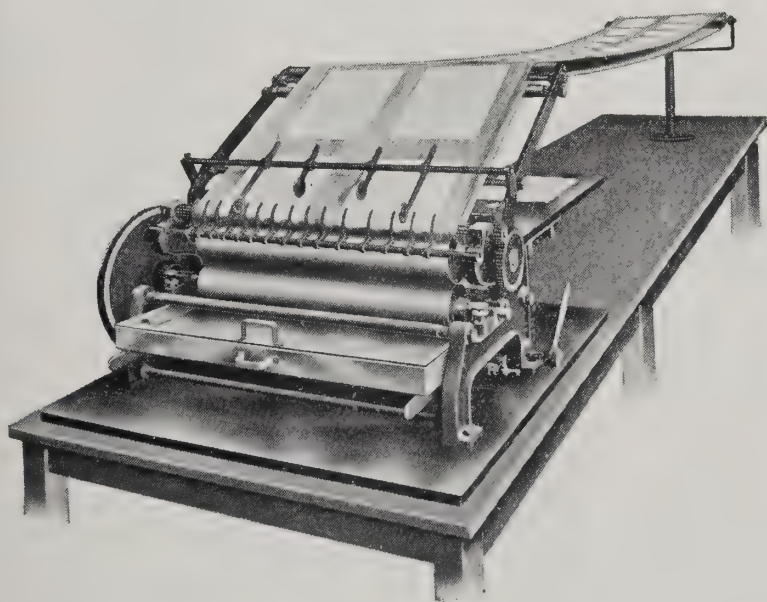


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The Chemist in the Printing Works

By "GAMA"

IN a limited number of printing works in this country the Chemist has a recognised footing. If one considers the vast scope which the industry affords to the man of science it would occasion surprise did we feel ourselves at liberty to particularise as to the narrowness of that limitation. We may put it as a general proposition that every step in every operation connected with letterpress and lithographic printing has a chemical basis; we may even go further, and declare that in all departments of mechanical reproduction, from the generation of power and lighting to the selection of materials employed in the final processes of book production, there is at every stage a real need for close analytical study and application of the knowledge derived therefrom, if the two main objects to be aimed at are to be achieved—general artistry and economical production. Yet how insignificant a proportion of master printers devote an hour's consideration to this scientific basis at the present time! In the allied industries of paper-making and ink-making, the Chemist holds a commanding position with very distinct aims; but how rarely do we find any degree of co-operation between the two for obtaining given results in print, and how much more rarely does the printer call them into joint consultation in the solution of given problems.

Herein lies the fundamental reason for the great variation in the products of the "art printers" of the day. Querulous writers have objected to the term "art printer," and rightly so when it is assumed by the ordinary or mediocre class of men who are content to apply pigments in which they recognise only one quality—brilliance—without any knowledge of the chemical principles involved in their manufacture, to paper or board of sufficient "surface" appeal to the eye and the touch, without a moment's inquiry as to whether or not there may exist antagonistic combinations in the one or the other that will in longer or shorter period act destructively. But, notwithstanding the predominance of such, there is truly existent the man who thoroughly merits the title of "art printer," whose work is characterised not only by brilliance but by permanence. One here recalls the advice of Margaret Van Eyck to Gerard: "Note my brother Jan's pictures: time, which fades all other paintings, leaves his colours bright as the day they left the easel. The reason is he did nothing blindly, nothing in a hurry. . . . Most of them are quite content to have their work sucked up and lost, sooner than not be in a hurry. Bad painters are always in a hurry." Substitute "prints" for paintings and "printers" for painters, and the prostitution and limitation of the term "art printer" are at once obvious.

It must not be thought that we are falling into the egregious error of supposing that the works of average dimensions could afford to include on its permanent staff a highly-paid man of scientific attainments, or that it would afford scope for his full employment. All that we design to indicate is that whilst there are firms whose operations are on a scale which fully warrants such a step but who fail to realise its advantages, there are very many others who might profitably put themselves into touch with teachers and students capable of supplying as occasion arises the analytical know-

ledge in which they themselves are deficient. There are few large towns in the United Kingdom nowadays where such assistance is not available, and therefore there is little excuse for their undertaking good work "in a hurry" or "blindly." To illustrate the point, many examples of charmingly designed productions in nature colours exhibit weaknesses in one or other of the superimposed inks. The greatest (superficial) care may have been exercised in the selection of the primaries and also in their use, and yet the result be disappointing from the artistic point of view. The fault may lie in the inks or the base on which they are employed, or even in a reducing medium introduced.

No two-coloured inks are produced upon an exactly similar formula. The equation employed for the preparation of a yellow may quite conceivably contain an element which is not sympathetic with, perhaps even antagonistic to, one or other of the remaining colours, and hence weaken or destroy their relative values. Again, the printing stock—paper or board—may also contain ingredients whose action is in opposition. Of these facts the printer is incapable of judging or determining without trained assistance. He must, if he be ambitious of establishing a reputation for high-class permanent work, call into consultation both paper-maker and ink-maker, or accept the alternative above indicated. Much of the best work of the day is designed for permanent speciality advertising (largely varnished, which introduces another element of risk), necessarily subject to exposure to atmospheric and strong light conditions. In such productions permanency has always, of course, to be read in, or the result in a short time is abortive.

Even the printer whose operations are of a humble commercial character falls into a trap. In his search for "brilliance" he obtains fugitive colours. Before us lie two examples of bookwork, both of what are styled superior workmanship, printed in red and black, and both issued by houses of established repute. The one bears date 1843, and carries evidence of very constant use and consequently of exposure to light: the red lines, initials and other features in this case are as brilliant as when printed. The second example, dated 1893, has been subjected to more occasional use in particular signatures, and the red features show great variations in colour—otherwise fugitiveness. As another illustration, one still frequently observes displayed posters in two colours—one probably being the notoriously evanescent "geranium" red—in which the prominent lines have practically disappeared. Here the blame must be equally distributed over the ink-maker and the printer.

Our subject is capable of almost indefinite enlargement far beyond the legitimate limits of a magazine contribution. We must content ourselves here with a few suggestions as to other directions in which the services of the Chemist may be usefully enlisted. Steam power has not yet gone out of use, and many establishments still take in heavy deliveries of coal. Who among them has not experienced heavy losses through depreciation in the character of the supply, with consequent difficulties in steam generation or



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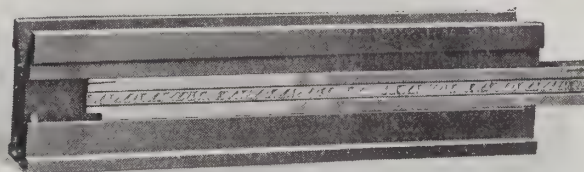
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enlarged consumption? Where such arise an occasional or systematic analysis imposes a check upon the merchant that may save a considerable sum in the course of a year. If town gas be the medium employed for driving, it is, unfortunately, common knowledge that, whether by error or intent, the supply at the source is frequently diluted, producing loss of power and delays. Even with electrical current drawn from a public source there are differences in the force of the current, or there may be latent defects at points in the installation. In either circumstance the man of science is the ultimate resource for knowledge and remedy.

The stereo foundry and the electrotyping plant, with the various metals and alloys, as those of the mechanical composers, offer frequent fields for

experiment or investigation and improvement. The word "experiment" alone should give birth to thought, for many firms can trace much of their success to a happy mental suggestion and its development. We may further allude briefly to the subject of binders' stocks, whether skins or cloth. Instances arise where faulty finish or dyeing produces disappointment—defects which perhaps only reveal themselves when books have passed from the binder's to the publisher's or the bookseller's hands—quickly fading covers and so on. An analytical examination would locate the source of the defect and probably prevent future trouble.

But enough has been written to demonstrate that there is scope for a closer connection between the man of science and the printing factory.

Does it Pay Small Printers to do Good Printing?

An Employer's Point of View

I WAS both pleased and sorry to read the article under the head of "Does It Pay Small Printers To Do Good Printing?" (page 480 of the August issue), and from it I gather it is from the pen of a member of the fraternity of small printers.

It is not the experience of everyone to have a frame in a large up-to-date office, and the majority of printers (both employers and employes) have to be content to get their living through the demand for small printing orders. As one of the majority, I must say I get pleasure and inspiration in reading comments of our trade critics on the better class of work, who advocate such styles to be followed by the printer generally, and condemning in no small voice the style of the output of the average small printer.

It is indeed true that a great deal of the work executed by the small printer is "utility work, and not advertising work," but has the writer ever noticed the style of the specimens exhibited in the windows of small printers, many times having the graduated tones of the specimen sheets enhanced by the depth of the layer of dust of months on them? If he has not, then let him have the experience of tramping round seeking work, and trying all sorts of offices (which has been my experience), and before he goes in and asks the stereo'd question, examine the specimens exhibited in the window and ask himself if he is proud to be a member of such a craft, which gives one an opportunity at times to display his individual taste.

Like myself, he would marvel that some buyers of printing would pay for such productions. Take up nearly any one of them and examine closely; his

practical experience ought to find many faults. When a customer takes a copy of his job, looks at it if finished in a poor style, concludes he can only pay a low price, whereas if he had a job, even if only a billhead, finished with an even and sharp impression from a clean and more modern-faced type (which takes no longer than the specimens complained of), he would be compelled to admit he could afford to pay more, even for the sake of his own reputation as a business man.

I may be wrong, but I assume that the writer is a master-man; if so, I think he can take a leaf out of the book of our trade critics and apply the principles as advocated by them in display, which would be naturally followed by good press work. The result would be he could claim a better price for his work; he could then have the pleasure of helping to swell the pay docket of his employes, and in return demand a better style of production, which need not be expensive in time value.

The saving of an hour in a job which is usually allowed three, as he remarks, can be done by seeing that he has rules cut to standard picas, instead of varying a lead over or under the pica measure, both plain and dotted, and only one fount in a case instead of two, such as 18-pt. and 8-pt. (yes, some small printers have such cases). Such little details make the difference between a profit and a loss.

It has been my experience in working in the average small office that the employing printer is a very conservative man. He would like to see good work pass through his hands every day, but he will not spend a penny to save a pound.—W.K.

More Artistic Posters

THE Daily News desires to discover what the general public thinks of "the art galleries of the hoardings," and is offering handsome prizes for the list of ten posters which appear on the hoardings during the next few weeks which most nearly correspond in order of merit with the judgment of the competitors. Mr. A. Chevalier Taylor, the well-known artist, has been expressing his opinion on what a poster should be. He thinks that the ideal poster should be artistic, its composition should be good, and it should lay emphasis on the commodity to be advertised. The connection between a poster and the goods it advertises should always be fairly simple, and never obscure.

Buyers and Users of Paper

A SPECIAL series of evening classes for buyers and users of paper consisting of lectures, testing, analysis and laboratory work, will be held at the London School of Printing, Stamford Street, on Thursdays, at 6-30, from September to April. The syllabus embraces the following:—Raw materials used in papermaking; conversion of raw materials into paper; manufacture of printing papers, writing papers, boards; methods of manufacture and finishing coated papers and boards; particulars of peculiar treatment of miscellaneous papers used by printers; durability and defects in paper, with remedies to be applied; correct methods of storing, issuing, and accounting for paper; simple tests for paper, etc.

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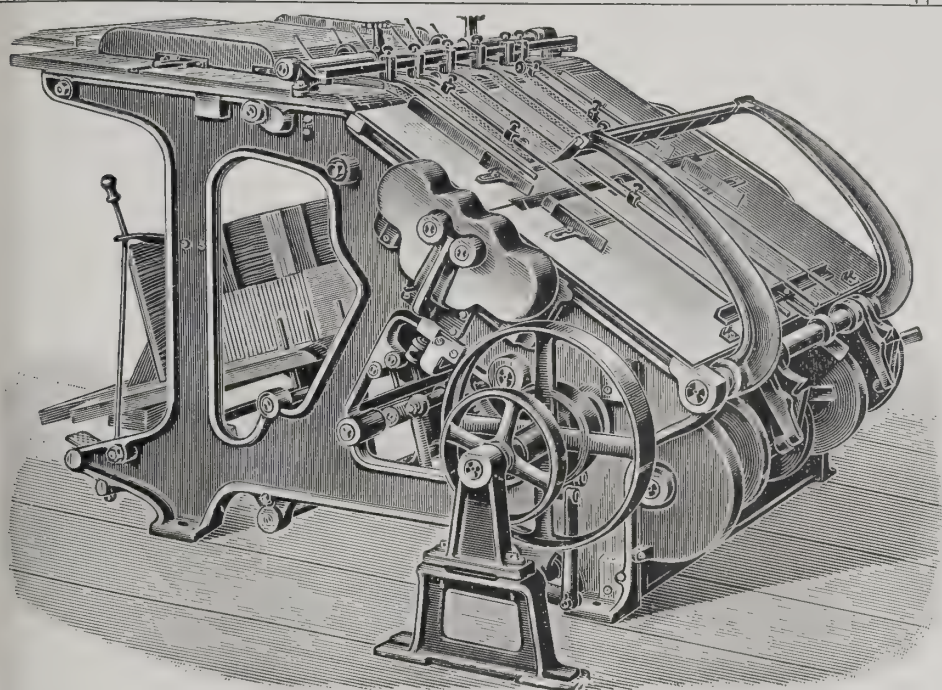
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Modern Lithography

IN connection with the issue of *The Modern Lithographer* and *Offset Printer* printed by photo-litho offset there have been some remarkable comments. The Editor has received far more congratulations than his modesty will allow him to publish. But he cannot resist re-printing the following article from the current number of *The Process Monthly* :—

"The current number of *The Modern Lithographer* marks, as the Editor says, an epoch in trade history. The Editor says he has for long felt that the magazine should be printed by photo-litho offset, that, being devoted to the interests of that trade, it should lead the way in exploring some of the immense possibilities of the craft.

"There can be no doubt that the production of this magazine, so far as the result is concerned, is everything the Editor could wish; it is printed on a rough surface paper, but the type is sharp and clear; in fact, until the opening paragraphs have been read, the casual observer would think he was reading from type printed on a first-class printing press. Nor are the illustrations much behind the letterpress, for, though they are not quite up to the standard the halftone engraver sets before him as the ideal, yet they are exceedingly good, and better than the halftone block would give on the paper used for this issue of the magazine.

"What strikes us most is the clear, sharp outline to the type matter, rules, etc; in fact, every line is clean, clear and sharp, and easy to read, and withall it is evident the printer has taken great pride in his work, so as to turn it out in really first-class condition.

"The issue reflects very great credit upon the Editor and Printer. If magazines can be turned out as good as this, and as cheap as by printing from a letterpress machine, it is evident that the offset printer has a great future before him, and

the letterpress printer will have to look to his laurels if he is to retain his present position in the publishing world."

The following letter from Mr. Thomas Sproat, General Secretary of the Amalgamated Society of Lithographic Printers, should also carry weight with many CAXTON readers who do not seem to have sensed the trend of things, and who certainly ought to keep themselves well-informed on these newer methods :—

Dear Sir,—It was my intention to congratulate the publishers of *The Modern Lithographer* on their enterprise in issuing their June number printed by photo-litho offset process. Circumstances, however, prevented me, but "better late than never." I have gone carefully over the June and July issue, and from cover to cover it reflects the greatest credit possible alike on both publishers and printers; the type is neat and clear and sharp, and the advertisements stand out with such an unusual effect, owing to the dense full tones of the solids and the clear sharpness of the halftones, as to at once command the attention of the reader.

There are immense possibilities in the process if litho employers were only sufficiently enterprising to recognise it. The craftsmen are creatures of circumstances, and cannot adapt themselves to new developments without opportunity.

It is my intention to try and awaken a greater interest among our members as to the advantage of such an up-to-date journal in connection with the craft, in the hope of extending its circulation. Some of the articles in the two issues under review are in some respects an advance on the past.

I wish you every success, and desire to express my great appreciation of your enterprising and progressive venture.

Yours faithfully,

THOS. SPROAT.

The Health of the Printer in America

SEVERAL months ago our attention was called to a health survey which had been authorised by the International Joint Conference Council of the Printing Trades, in co-operation with the United States Department of Labour, which should create considerable interest among those having the welfare of the industry at heart. We now learn that remarkable progress has already been made on the survey, and the results thus far indicate that it will prove one of the most important undertakings in the industry. That the work is in good hands is assured from the fact that it has been entrusted to Dr. Frederick L. Hoffman, of Wellesley Hills, Massachusetts, who is recognised as an authority on industrial conditions and has had considerable experience as consulting statistician with the Prudential Insurance Company. It also has the co-operation of employers' and employees' organisations, state bureaus of labour and industry, health departments, etc.

The results of the investigation are to be published by the United States Bureau of Labour Statistics, which has charge of much of the major portion of the field investigation, and assurances

have been received from the bureau with regard to the possible preparation of a model safety code for printing establishments.

This matter, it seems to us, is one that should meet with the greatest co-operation on the part of all interested in the printing and allied trades. The results of the survey will be looked forward to with a great amount of interest. For years there has been considerable talk regarding unfavourable health conditions in the printing trades—much of it, we believe, without foundation. Nevertheless, it cannot be denied that there is much room for improvement, and if the survey now under way will result in action which will still further raise the standard of the printing industries as healthful occupations it will be well worth all the time and effort expended.—Inland Printer.

Private Limited Company

MR. ALFRED CRASKE, the well-known block-maker, of 5, East Harding Street, E.C.4, has for private and family reasons turned his business into a private limited company.

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Paper and Ink

IN an exhaustive paper on the relationship of paper to printing ink, presented at the annual meeting of the Canadian Pulp and Paper Association, Mr. B. G. Ransom specified some of the requirements of paper and the reasons of certain results. He explained, for instance, that in the rotogravure process of printing, the best results are obtained by the use of super-calendered stock, forty or fifty pounds, of faint cream tint. Dead white makes the picture too hard. When the paper is not properly calendered, the ink has a tendency to sink into the paper, and the finished print lacks the required gradation in tone.

The principal paper troubles in rotary printing are caused by improperly wound rolls, one side of the roll being tighter than the other. This first produces wrinkles on the printed sheet, and finally breaks the web. All pasters in the roll of paper should be eliminated if possible, or carefully made of non-meltable paste such as dextrine. Calender marks are also the cause of considerable delay. The paper used in gravure printing is subjected to a harder pull on the press than is ordinarily encountered, and therefore should possess a higher tensile strength.

Another difficulty which is not infrequently encountered is the presence of free acid due to the bleaching materials not being properly neutralised at the end of the bleaching process. In some cases it may be due to an excess of alkali which was added to neutralise the acids from the bleach; when this condition occurs the cylinders, after running a few hours, possess a rough surface due to the interaction of the copper with the acid or the alkali.

The rapidity of drying of news-print ink depends entirely on the absorption of the ink by the paper. The composition of the paper is therefore of essential importance. As is known, ground wood pulp has an affinity for printing ink, while sulphite pulp has not; still news-print always contains a certain proportion of sulphite pulp. Another difficulty in printing which can be assigned to the paper is the varying thickness of the news-print. If the stock varies from twenty-eight to thirty-two pounds, as often happens, the printed matter may be badly blurred on the lighter weight sheet because the rolls are set for the heavier weight sheet.

Paper used in poster printing must be absorbent so that the ink dries quickly. It must also be non-fading to produce the best results. The papers that are used in book printing are of many different kinds, and the ink used in the printing must be adapted to suit the paper.

In *The British Printer* for January-February Mr. Robert F. Salade says: "In many instances white paper, or a tinted paper, as the case may be, can be utilised to great advantage in enhancing the beauty of halftones, etchings, line engravings, or wood

cuts." He proves this statement by the story about an order for a catalogue from a dental concern, containing a number of halftones picturing sets of artificial teeth. The customer expressed a wish for india-tinted stock. The printer, however, had the cuts proofed on white enamelled stock, dull-finish ivory-tinted stock, and the required india tint with the following result: On the white enamelled stock the teeth showed up too white; on the india tint too yellow, while on the dull-finish ivory-tinted stock the artificial teeth had the colour of natural teeth. The catalogue naturally was printed on the dull-finish ivory-tinted paper, and the printer probably was rewarded for his painstaking effort with new and increased orders.

Another case in point was a programme to be distributed at important yacht races. The front cover contained a picture of two yachts under sail. The programme was printed on a pale sea-green cover stock, and the result was a pleasing one indeed.

As a general rule, both the stock and the ink selected should harmonise with the subject illustrated, so as to as much as possible enhance the sales idea back of the illustrations. For instance, furniture catalogues containing cuts of mahogany or oak furniture should be printed on dull-finish india-tinted stock with dark-brown or duotone ink, while catalogues of white goods should be printed on as white a stock as possible and in black ink. The stock for catalogues of women's wearing apparel, both outer and inner, is probably the hardest of all to select correctly. In a majority of cases, however, flesh-tinted stock is to be preferred to the white.

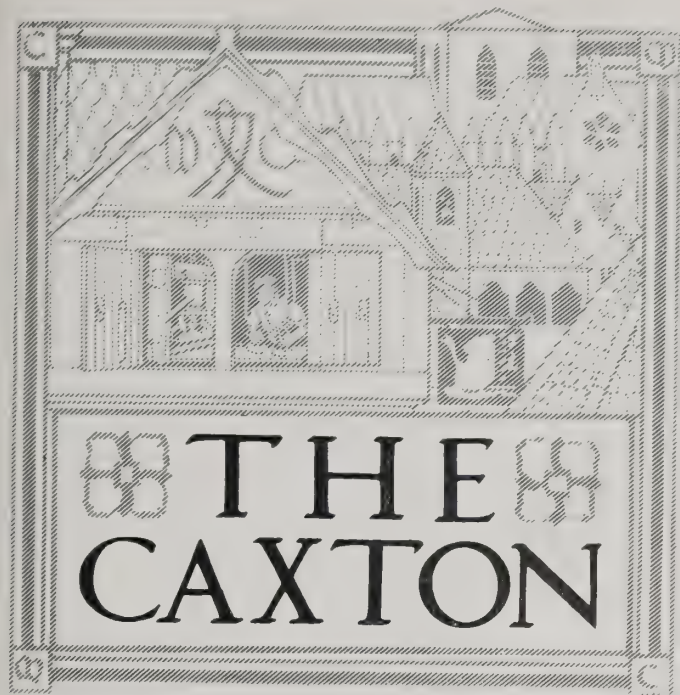
According to Huber's *Inklings*, gas black or carbon black is the most universally used black pigment. Not only is it employed in the manufacture of practically all black printing inks, but large quantities are also used in the paint, rubber, carbon paper and chemical industries. This carbon black is made by burning natural gas in an insufficient supply of air, so that the flame is partly choked to produce a quantity of unburned carbon in the form of smoke. This smoke is in turn deposited on a steel surface from which it is scraped. Extreme care is required in this process to prevent crystalline and gritty particles from forming in the deposited carbon. These crystalline particles have abrasive, grinding qualities of carborundum and are the chief source of trouble in printing inks. It causes wear on the plates and rollers, filling up of halftone plates, and necessitates frequent wash-ups. It is often too fine to be felt with the fingers. It has been a problem for the engineers for a number of years, and it is now said that a practical remedy against it has been discovered.

Pugilistic Printers

UNDER the Presidency of Lord Riddell, the Printing and Allied Trades Sports Association are forming an Amateur Club, with affiliation to the A.B.A., with headquarters in the vicinity of the City. Particulars of membership, active and honorary, etc., can be obtained of the Hon. Secretary, C. Anderson, 25, Canonbury Park North, London, N.1.

The London Advertising Convention

PRELIMINARY arrangements for the 1924 Convention of the Associated Advertisement Clubs of the World are well in hand on both sides of the Atlantic. Between 1,000 and 1,500 delegates will attend. A special steamship will be chartered to carry the visitors, which is expected to sail about July 9, and the Convention will begin within a few days after July 15.



London, September, 1923

IN that deeply interesting book, the life of Henry Ford, we are told that when trade was bad and the sales of his motor-cars were falling, he immediately reduced the price of them and *then* went into his works to bring down the costs. Automobile making is not printing, America is not Great Britain, nor are there any master printers with the capital behind them which Mr. Ford had. But he does surely bring home to us the importance of keeping the market, and of holding tightly to an advantage which has been secured at much cost both of brain and money.

Something drastic must happen in the printing trade. There will always be a demand for good printing. It would be a calamity to discourage that demand, both to the employer and the employe. But this needs encouraging. Bad times might easily be made an excuse for less expensive printing. When that committee of the Federation to which the annual meeting referred the consideration of co-operative advertising get to work, we hope this will not be lost sight of. Emphasis, clear and forceful persuasion, needs to be made that certain people must have good printing. It would be foolishly uneconomical if they were to fall below a good standard.

But there must be cheap printing, too. Printing must be encouraged, and every vantage point held. Buyers of print of a certain order, large and small, complain of its cost. They listen quite reasonably to the salesman's proof that it cannot be produced more cheaply. Their final comment is: "We must do without it, or with less of it." Meanwhile the firms and institutions which are introducing

one or other of the clever little gadgets whereby people can do their own printing are increasing in number. The number of these machines will grow and become an even more serious menace to the general printer than they are.

It is surely not an outrageous suggestion that we might follow Henry Ford's example to this extent—keep our customers, strive our utmost to maintain our output, and look carefully within and without for ways and means of reducing costs. As to looking without, there appears in this number an article on "Offset Without Type or Photography." We ask our master printers to read it and consider its possibilities. Their confreres in other countries are doing this with great thoroughness. To reject a thing that has been seen and tried and found wanting is reasonable; to refuse to examine a thing because it is new, or because it cuts into other interests, is unreasonable. *Verbum sap.*

THE need of the Printers' War Orphan Fund is its most eloquent appeal for help. Time heals most wounds, but it also deadens susceptibilities, and often makes us less ready to follow our hearts. If only the British people could have carried through the glorious intentions which possessed their minds and souls at the time of the Armistice, what a country ours would be. But we have reverted. Sights and stories which moved us to tears four years ago leave us unmoved to-day. Yet there is a story which will be told for many years to come which will never fail to quicken our sympathy and condense our faltering purpose into effective action—it is the story of the father of little children who bravely took his stand in the great struggle and came home no more, or, if he did, to die. The most sluggish imagination can realise what that meant for the wife and mother who shared her good man's hopes for their children. And now she is left alone to carry on. Hers is heroism, too. And wherever else we fail, we must not fail to stand beside her and care for these children. The big-hearted men who have this burden resting on them will see that the facts are known, and we must meet the need.

These are the facts: In 1918 a Fund to meet the needs of children of printers killed in the war was instituted by the Printers' Pension Corporation. War widows throughout the United Kingdom were invited to make application for the proposed benefits. As a result, no fewer than 1,200 war orphans, one-third of whom reside outside London, received weekly grants amounting on the average to £10 per child per annum. For the first four years of the existence of this Fund, it was well supported. During the past year, however, a serious falling off in contributions has taken place, with the result that there is at present

an overdraft of £12,000, which will be increased to £17,500 by the end of the year, unless subscriptions are immediately forthcoming. It was intended that the Fund should continue its useful work until the last child should have reached the age of fourteen years. This will not be possible unless the printing industry can provide the necessary financial support. The Printers' Pension Corporation, who generously undertook the organisation and management of the Fund, are worried. Their work is hard enough without the worry. Let us relieve them of it at once.

WE much deplore the death of President Harding. We remember with pride that he was a printer—the only printer who ever became the chief executive officer of the United States. Only last June he sent his greetings as a fellow-printer to the annual meetings of the Federation of Master Printers in London. He kept in touch with his trade organisations in America, and never ceased to take pride in the fact that he had been a printer and a journalist.

Like Lincoln, he was a "small town" man by birth and upbringing. And the rugged honesty and conservatism generally attributed to the "small town" population guided him all through life—as a farmer, as a newspaper man, as a politician, and as the president of the nation.

History will probably accord President Harding the honour of being one of the most genial, kindly, gracious and big-hearted men who have ever occupied the White House. And it was these very qualities that made him a great executive. He proved for all time that geniality and courtesy are not inconsistent with the direction of big affairs. His patience and tolerance and world-wide sympathy made him a masterful handler of men. He held no exaggerated idea of the omnipotency of the presidential office, and showed that he knew his administration would be no greater than the men with which he surrounded himself. Hence he picked big men as his helpers. He came into the presidency at one of the most troublous periods in the world's history, he served his generation well, and now that he has fallen on sleep we honour his memory.

Select Committee Farce

WE called attention a month or two ago to the absurd vagaries of Select Committees of the House of Commons, especially in relation to the Committee sitting on the Cost of Government Printing. Sir Charles Higham, who was a member of that Committee, has been expressing his opinion on this matter through the columns of *The Daily Express*, and we are glad to reprint them. He says:—

"Select committees appointed by the Government—not necessarily this Government, but any Government—have become utterly farcical, and they are so regarded by the public generally. More than that, there are a great many people who have grown to look upon these committees as merely a convenient way of shelving troublesome questions raised in Parliament.

"A committee is appointed to investigate a certain matter to which attention is called in the House of Commons following, probably, a storm of public protest to which wide publicity has been given in the Press. Men whose time is valuable are asked to serve on the committee, and many people whose time is equally valuable spend hours giving evidence before them.

"A report is published. The finding may be sensational or commonplace. The fate of the report seldom varies. It sinks into oblivion in a pigeon-hole in some Government office, unless a public-spirited newspaper starts a campaign for further action, or unusually energetic members of Parliament insist that the report shall be brought before the House. The time for a drastic change has come. If men are of sufficient mental calibre and efficiency to investigate an important matter of public interest on behalf of the Government, they can surely be given wider powers that will ensure an effective result of their labours.

"If, for instance, a committee is set up by the Government to inquire into alleged irregularities in any transactions carried out for the Government, and they arrive at the conclusion that there have been irregularities, it should be possible for the committee to take obvious action without referring back to the Government. These powers should extend even to obtaining a warrant for the arrest of any official if the committee is satisfied such a step is justified.

"If a statement is made in a public report that irregularities have taken place, or that the committee consider certain officials are guilty of conduct for which they would be immediately proceeded against either in the civil or criminal courts in the ordinary way of business, it is certain that the committee have very good grounds for making such a statement. Surely that in itself is justification for their taking action at once.

"Until such powers are given to these committees their appointment and the many hours they spend in obtaining evidence and compiling their report will be so much time wasted. The committee which inquired into the cost of Government printing, of which I was a member, felt this. So far as I am aware, not a single one of the recommendations we made was acted on.

"The public should demand that this ridiculous state of affairs be ended at once."

Trades Union Congress

MR. F. O. ROBERTS, M.P. (Typographical Association) who was a candidate for the post of general secretary of the Congress, vacant through the retirement of Mr. C. W. Bowerman, M.P., has withdrawn his nomination, being unable to accept the conditions which have been attached to the office.

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IF you have never tried Gold (letterpress) Inks, or are familiar only with those hitherto obtainable, Lorilleux & Boltons' Gold Inks will be a revelation to you.

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George H. Carter

Public Printer of the United States

THE visit of Mr. George H. Carter to this country has been a delightful pleasure to himself and a real joy to many friends throughout the country who have been privileged to meet him. This is his first visit, and has been looked forward to for years. He came over, as will be remembered, in time for the Federation Meeting at the end of May, and as he sailed for New York on August 16 he has had a good spell and magnificent weather. Mr. Carter is too wide-awake a printer not to be able to mix a little business with his pleasure, but he does it so delightfully that his visit must have been a very pleasant time. He was accompanied by Mr. George S. Wright, Attorney at Law, of Iowa, and there are very many of us who look forward to meeting both these gentlemen again on one side or other of the Atlantic. Part of the time has been spent on the Continent. Mr. Carter has been investigating practically everything that is new, both in method and machinery, and we believe will take back with him not only a harvest of kindly memories, but a wallet of useful information.

It was interesting to glean in our last interview with these gentlemen some of their general impressions of life in this country. They were so open-eyed, so appreciative, and so beautifully frank that from them as from few others could one gather the typical American's opinion of ourselves.

They liked us. Indeed they liked us very much. But they wondered at us. Indeed I am not sure they did not envy us. They were primarily impressed with the apparent ease with which we did our work. They certainly have the opinion that American business men work longer hours and work more intensely than the Britisher. The hours at which we come to business and leave business and the time we devote to lunch, and the readiness with which we are willing to devote time to callers impressed them greatly. But they gladly suffered the reminder that they carried special passports to our courtesy, and that most of us would be quite glad to make up any loss of time incurred by their coming to see us. But they undoubtedly had the opinion that we took things easily, and they agreed I think that so long as we attained our object it was much the better sort of life to live. Arising out of this, of course, came the question of recreation and pleasure. The ease with which the

Britisher secured the maximum of pleasure at the minimum of cost, and on his own initiative, struck them as remarkable. The average American does little in this direction for himself. He wants his pleasures organised for him. He recreates co-operatively rather than individually. He seems to have little or no capacity for personally attending to this side of his life. Huge pleasure camps, crowded baseball matches, and such like, together with the ubiquitous automobile are the things that appeal to him. These gentlemen envied us these quiet delights very much. The uncrowded golf links, the day's tramp through quiet woods, a few hours' fishing beside a hillside trout stream seemed to be abundant compensation for any withdrawal of interest from the more serious pursuits of life.

It seemed to me as though the American was willing to work laboriously concentrating himself on the building up of a huge business for the amassing of a fortune with the hope of enjoying the fruits thereof in after years, whilst the growing tendency here fortunately is to enjoy life as it comes making a pleasure of our toil, extracting from every day and every week that which ministers to our physical and mental well-being, content with the lesser substance in the enjoyment of things that appeal most to us.

Unfortunately our friends heard of the death of President Harding towards the end of their trip. They were both greatly saddened by it. They felt they had lost a friend, and Mr. Carter was quite sure the print-

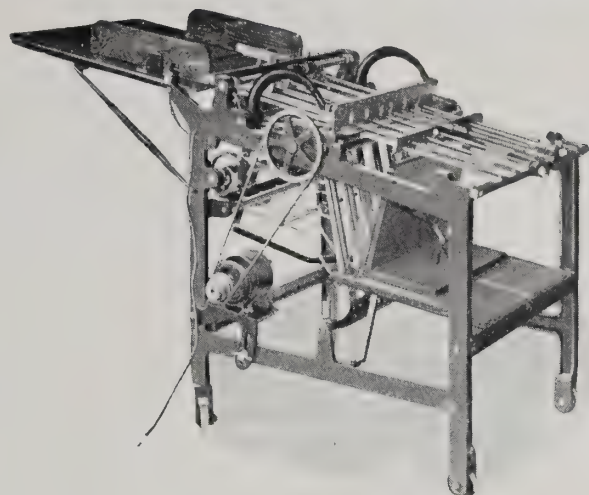
ing craft in America had lost its most illustrious member.



London Compositors and Apprentice Limitation

THE London Society of Compositors instructs "fathers" to insist on the carrying out of the new apprentice agreement. The proportion of apprentices is one to every four journeymen, provided that one shall be allowed for any number of journeymen up to seven, two for eight journeymen, and so on up to ten apprentices for forty journeymen. In offices where more than forty journeymen are employed, one additional apprentice shall be allowed for each further eight journeymen. In offices where the proportion of apprentices is already exceeded, no further apprentices are to be engaged until the number is within the prescribed limit.

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Sheets can be passed through a second and third time for 8 and 16 page folds.

It is made in two sizes, viz. for sheets 27×21 and 19×25 inches.

Both models will fold a sheet as small as 6×3 inches.

It is sent out complete with either power fittings or electric equipment.

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Best on the Market.

H. E. W. JOHNSON

12, Johnson's Court, Fleet Street, London, E.C.4.

The New Degree for Printing Students

Full particulars of Course of Study

DETAILS are now to hand of the degree course which has been instituted by the Leeds University for young men who look forward to occupying posts of directive responsibility in the printing trades.

This course has been made possible by co-operation between the University and the Leeds Education Committee, and for the purpose of the scheme the Printing Department of the Leeds Technical School has been affiliated to the University, which will take full responsibility for the students' degree course and examinations.

The degree course will extend over three years, and, at the end of the third year, if he has satisfied the requirements, the student will receive the degree of Bachelor of Commerce. But he is then advised to spend a fourth year in further technological training in printing at the Technical School, under the care of the School Authorities, in preparation for the Diploma in Printing offered by the School. There he will find ample facilities for the practical and theoretical study of every branch of printing, bookbinding and photographic processes, including the latest methods of photo-lithographic work. During that year he will be entitled to remain a member of the University Union.

The following syllabus explains in detail the nature of the various courses.

ECONOMICS.

First Year: The evolution of modern economic conditions. Modern industrial, commercial and social organisation. The national income. Value and distribution.

Second Year:

(a) *Financial and Commercial Organisation.*

Business organisation and management; large and small businesses; joint stock enterprise; the trust movement. Land and water transport. Insurance. Currency and banking; the money market; stock exchange and foreign exchanges. The organisation of foreign trade.

(b) *Labour Organisation.*

Methods of remuneration; trade union organisation; conciliation and arbitration; joint industrial councils, works committees, etc. Industrial fatigue. Trades Boards. Factory legislation.

Third Year:

(a) Advanced study of principles of economics, with special reference to Public Finance and Administration.

(b) A special course of study on the Economics of the printing and allied industries. The student will also be required to investigate a selected economic problem relating to this group of industries.

ACCOUNTANCY.

(NOTE.—A knowledge of bookkeeping will be assumed in this course.)

(a) A general course on Financial Accounts; cost accounts; business administration.

(b) A special course on the methods of cost accountancy employed in the printing trades.

COMMERCIAL LAW.

First Year: The Law of Contract; Sale of Goods; Bills of Exchange.

Second Year: The Law of Partnership; Company Law; Carriage by Land.

MATHEMATICS.

First Year: The one-year course for Applied Science students, which enables a student to proceed with the applications of Mathematics to Statistics. The course will include a study of Analytical Geometry and the Calculus as far as Trigonometrical Functions and the Exponential.

STATISTICS.

Second Year: Mathematical Laboratory and Theory of Statistics.

Third Year: Students will be required, in their third year (as part of the special course on Economics) to become familiar with the sources of statistics and other information relative to the printing and allied trades, and will be trained to evaluate the available statistical material.

PHYSICS.

The first year course prescribed for students, taking the degree of Bachelor of Science, viz., Introductory Physics.

ENGINEERING.

The first year course in Engineering prescribed for students taking the degree of B.Sc., viz., General Engineering I.

PRINTING.

First Year:

- (a) Practical Composition.
- (b) Mechanical Composition.
- (c) Letterpress Machine Work.

Second Year:

- (a) Principles of Lithography.
- (b) Preparation of the various printing surfaces used in Lithography.
- (c) Lithographic Machine Work.

Third Year:

- (a) Bookbinding.
- (b) Illustration Processes.
- (c) Manufacture and Use of Printing Papers.
- (d) Works Organisation and Management.
- (e) General Finance of Printing.

Fourth Year Diploma Course:

- (a) General Course. Practical work in all sections of the Printing Trade; or
- (b) Special Course. Specialised study of one (or two) sections of the Printing Trade.

FEES.

The composition fee (including subscription to the University Union) payable for each of the four years of the course will be £45.

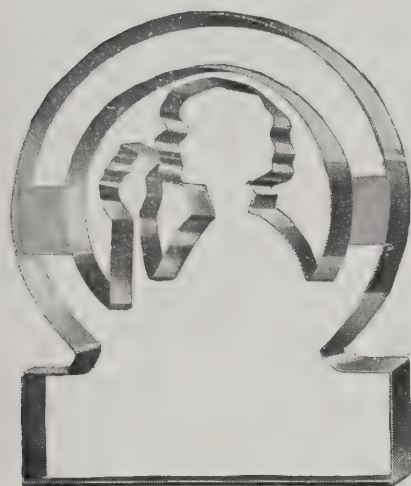
The degree shall be that of Bachelor of Commerce (B.Com.), and will be conferred as an Ordinary degree or as a degree with Honours.

Erskine Knives

PRINTERS' CUTTERS

THE KNIVES THAT GIVE EVERY SATISFACTION

Can be made to any design for all purposes.



PRINTERS' CUTTER.

Wear **Redfern's**
RUBBER HEELS

Made by K. JOHNSON & SONS, Erskine St., LEICESTER

'Phone : 178 Private Exchange.

**HENRY
BOOTH**
(HULL)
Limited
Roll Ticket Printers
and
Label Manufacturers
HULL

Send us your Enquiries and Orders for

TICKETS

AND

LABELS in Rolls

We make a speciality of this kind of work, and can give competitive prices.

If you have not already received one, send for our Catalogue, which contains many special lines used by all tradespeople.

20%.

TRADE
DISCOUNT
ALLOWED.

SEND FOR
SAMPLES
AND PRICES.



Posters and Sales

WRITING in our contemporary, Commercial Art, W. E. D. Allen (of Messrs. David Allen & Sons, Ltd.) makes a useful contribution to the campaign for popularising the use of the poster and improving its artistic quality:—

"No one can dispute that a great many, if not most, of the famous businesses of to-day have been built up by posters. It should be remembered that when many of the great proprietary articles which now have such great gigantic turnovers were beginning to come on the market, forty, and even twenty-five years ago, there was no powerful Press such as we have at present. London newspapers did not then have an aggregate circulation of many millions. Consequently the hoardings were the main organ of distribution of the young and growing proprietary articles. Pears' soap and Buchanan's whisky and many another were weaned and nurtured and bred upon the poster.

To-day the newspapers fulfil a great rôle in advertising: they explain a product to the public and educate them to use it; but the poster shows it to them, shoves it into their pockets. Mr. Baldwin, in his clever speech recently at the annual dinner of the Unionist Association, remarked on the place of the eye in a modern democracy; he argued that the people see rather than think. Politically we may join with the Prime Minister in wondering whether the predominance of the eye is for good or evil; but commercially we must realise and seize upon the fact that the eye is predominant, for good or evil, and we must appeal to the eye, talk to the eye, sell to the eye.

In this era of Great Hustle, the Poster is the Great Hustler; in this era of Democracy, the Poster is the Great Demagogue, who shouts not only at the street corners, but all along the streets, and over the streets, and under the streets. Millions of people all over the country go by tube and 'bus to their work each day; and by tube and 'bus backward and forward to the country on Saturday and Sunday. You cannot read with any continuity or comfort either in a 'bus or in a tube, or speeding along in one of the myriad light cars which are being put upon the market by hundreds every day; but you can and must stare at something: at your boots, or the clouds, or the pavement, or another man's back, unless you look at the ever glad and changing colours of the Poster. And the Poster is a world of delight to the man with eight dreary office hours before or behind him; to the woman tired with shopping; to the romantic little typist or sporting office boy—hunting pictures, sailing pictures, shooting pictures, pictures of good cheer over whisky, port and brandy, beers and ales and stouts; pictures of family life and matrimonial bliss; pictures of the seaside and the downs and meadows and old castles; pictures of love-making and fresh girls and bronzed and exquisitely-tailored young men; pictures out of history, knights and dons of Spain, and Highland chieftains, shops and the sea, and all the races of the earth—Arabs, Negroes, Japanese, Russian princes, pirates and big game. It is a fairyland of the imagination which appeals in turn to every mind, even to the educated mind, unless it happens to be absolutely feudal.

But if we recognise the enormous power of the Poster over the people, we must recognise also that the Poster must be properly used—to educate the

people, to improve their minds, to clear their outlook, and to bring to them a realisation of all the great and manifold, cheap and easily obtainable comforts of our civilisation. And the advertiser must be brought to realise that the public is not such a mug as it looks—that it is a judge and connoisseur of posters—and that bad posters cannot sell to it even good works. A bad poster is worse than no poster—it does not sell goods; it damns them. What we want on the hoardings is commercial art, not commercialised art. The sales idea must come first, then an artistic conception of it, and lastly, but equally important, a good reproduction. Advertisers must be brought to realise that quality is economy.

I am going to take one example of what I consider really effective poster advertising. I am choosing Palmolive, an American one, in order not to cause any heartburning among English advertisers. I challenge anyone to state that the Palmolive posters are not a very powerful selling force quite independently of any other form of advertising. If all users of the hoardings would take as much care in the design of their posters, they would get a much better return for their advertising. Some advertisers appear to think that it is only necessary for their posters to keep their names before the public. These advertisers are wasting most of their money, for a good poster will do a lot more than that—it's a wonderful silent salesman.

The difference in cost between a good poster and a poor one is quite a small matter compared with the actual cost of posting. The rental charges for a good display throughout the United Kingdom are roughly about £10,000 for three months. The necessary posters to fill these spaces cost about one-eighth of this amount, provided the average class of poster one sees on the hoardings to-day is selected. Yet some English advertisers will spend this large amount of money on a design which would be dear at a few shillings. They would be much wiser not to post at all unless they can obtain a design which will charm and attract the public and sell the goods; 50, 100, or even 200 guineas for a first-class design is a very small matter compared with the rest of the expenditure involved.

Certain publicity experts have been advocating or adopting the American system of standardisation of poster sizes. I do not think that this is practicable in this country, and I cannot see any more reason for standardising the size of posters than I can for standardising the size of press advertisements. The story can often be told as effectively in certain positions with an eight-sheet poster as with a twenty-four-sheet. What the advertiser should remember, however, is that the poster looks very much smaller on the hoarding than it does in his office, and he should not expect to command positions with double-crowns when sixteen-sheets are the smallest posters that will achieve that object.

The bill-posters themselves are, in the larger towns, making continuous efforts to improve the appearance of the hoardings by a judicious arrangement of positions, so that designs and colours of different designs do not clash incongruously, and further by the decoration of the hoardings with imitation frescoes and artistic coloured

framework in order to give the impression of a gallery.

The bill-posters are proud of their hoardings, and it is with much wailing and gnashing of teeth that they receive instructions to post cheaply-produced and inartistic work. They realise that this work is not only damning the advertiser who has brought it out, but is having an adverse effect on

the whole of any hoarding on which it appears; and is consequently reacting on other advertisers.

The Billposters' Association have a Censorship Committee preventing the appearance of indecent posters, and it is hoped that prominent advertisers and advertising men will eventually combine to urge the extension of its powers to the prevention of inartistic and badly-printed posters."

Attention-holding Printing

By EDWARD D. BERRY, Director of Advertising, U.T.A.

THE numerous common fallacious statements, such as "That looks good to the eye," "This is pleasing to the eye," etc., may be due sometimes to carelessness of diction, but more frequently to a lack of knowledge of the fundamentals of psychology, which underlie all advertising efforts—efforts to influence minds.

The truth of the matter is that the eye has no feeling whatever in that regard. It reproduces beautiful and ugly objects impartially. Those objects do not become beautiful or ugly until their images have been communicated to the mind.

Order, of which beauty is a corollary, is inherent in some objects, but beauty is a mental appreciation, and does not exist until there is co-ordination of the object and the mind of the observer.

There can be no reaction to that object until the process of perception is completed—*after* the physical eye has performed its part of the process. It is obvious that the eye can have nothing to do with whether reactions are pleasurable or repulsive—it is merely the physical agent in perception.

Knowledge of the actions and reactions of minds is the science of psychology, an understanding of which clears up many wrong conceptions.

The process of perception or acquiring knowledge of a present object is the succession of three activities—stimulus, sensation and cognition. The first two operate with or without attention, but cognition, or knowing, is not possible without some degree of attention, and operates in like degree. For instance, a person might be looking directly at a beautiful landscape and yet not really see it because his thoughts were upon some other matter that had more interest for the moment. In this case, the stimulus was present, it caused a sensation, but there was no cognition because attention was absent.

In the process of perception there must first be a stimulus to one of the senses. To the sense of sight, an object must appear in the field of vision. This object is reproduced on the retina of the eye just as on the plate of a camera. In plain language, this is an attack on the ends of the nerves leading to the brain. An actual change in them is caused. Immediately these sentinels telegraph to the brain that an enemy is approaching. Each particular object reproduced on the retina causes a particular sort of change in composition or combination of particles in the nerve ends. This is called sensation.

If attention is present, the mind immediately resorts to its files and attempts to classify that particular sensation among those previously received. If successful, the object is recognised as being a certain thing, and knowledge of it becomes a mental fact. The process of perception is then complete.

If the attention is employed on another matter, no knowledge is gained of that object, or at best, a slight consciousness of its presence is recorded. But there is no mental reaction to it.

"To attend to a thing is to be keenly conscious of that thing. It is to respond to that thing and disregard other things, and it is to expect something more from that thing." It is also the constant direction of the faculties toward the next ensuing happening after a present fact has been assimilated, the mind being in a state of approximate inactivity awaiting the next change in its constitution.

After attention to an object has employed the faculties, it immediately leaves that activity and looks forward to what will next challenge the attention—unless the attention is held by developing interest in the object.

If one walks blindly into a room, and endeavours to find a match to strike a light, all of his attention may be fixed upon that pursuit, but after he has found a match and struck a light, that activity no longer employs the attention. If, however, that light should begin to sputter or exhibit some other unusual activity, of stronger attraction than any other thing that might compete for the attention at the moment, the attention will be held until interest in that new activity begins to decrease. A succession of unusual things is necessary to hold the attention and maintain interest.

Applying these things specifically, a piece of advertising must be unusual in appearance if it is to employ the attention of an adequate number of recipients. That is the first thing. Then it must have an element of beauty that it meet no resistance in the mind and have a free opportunity to deliver its message. There must be a continual development of the unusual succeeding this, which is interest, or holding the attention. This is where the copy begins to act. If what is said has attention-value in itself—new things, or old things said in a new way—the matter will be read as long as that interest is maintained. But here enters a factor that may be a deterrent to interest—the degree of legibility.

True legibility is more than discernment. The degree of legibility depends upon the amount of conscious physical activity necessary in reading. The mind may employ only a certain amount of energy. If a part of that energy is employed in determining just what words are presented, there is that much less to be employed in assimilating the thought. There is a continual demand upon the will to force attention to the reading. This uses up energy, lessens understanding, and tires the mind quicker. This is especially important in advertising matter, as the average reader has no interest in the proposition presented, and will not use the slightest effort in reading a message.

How may reading matter be made more legible? Merely by having clearer objects for reproduction on the retina of the eye. This clarity is obtained by contrast—contrast of the type with its background.

We do not read by letters, but by words. The eye traverses a line in little jerks, picking up a word or words as complete entities, unless they are unfamiliar, in which case they are picked up in parts and assembled in the mind. Words are recognised by their form, which in turn is due to what are called determining letters, such as ascending and descending strokes in certain parts of the word; in words that have no ascenders or descenders, by an extraordinary amount of white space within some of the letters, or *vice versa*. Compare the lower-case letters "o" and "m."

It will be apparent that the greater the contrast with the background, the more clearly word-forms will stand forward and the more easily they are recognised.

This contrast is obtained by what is technically called the "distribution of white space," or the assemblage of letters in relation to their background. The nearer these letters are placed together, the nearer the word approaches to a solid and the more distinctly it stands forward.

Clarity of word forms is also governed by the amount of blank space surrounding each word, both between words and between lines, and here we approach another difficulty.

If letters are placed too closely together, they lose their individuality and their function of determining the word form. If words are placed too closely together, they merge into one another and lose their identity. If lines are placed too closely together, the ascending and descending strokes in each seem to impinge upon one another and cause mental confusion.

On the other hand, too much space disseminated through the reading matter allows the background to come forward unduly, lessens contrast, and makes the word forms less distinct. If there is too much space between the words, the eye must jump a chasm between each two and must overcome a tendency to pause at an area of blank space just as it would at a punctuation mark, interrupting continuity of the thought being assimilated.

It is difficult to propose fixed rules for the determination of the most desirable point of condensation of type tones, for each type face is different and may allow more or less condensation, but it is a fact that very much more type matter has too much space showing through it than the reverse.

Summing up, attention-value, or capability of attracting attention, depends upon physical appearance. Holding attention depends upon the continual development of the unusual, largely in the copy itself, but partly due to the degree of the attention that is employed in recognising word forms, classifying them, and knowing them.—*Typothetae Bulletin*.

Industrial Dermatitis Among Printers

EXHAUSTIVE investigation has recently been made in the United States as to the causes of dermatitis among printers. Dermatitis is what is called "ink poisoning" by printers. This ink poisoning affects those parts of the arms and hands that are subject to constant contact with coloured inks. It is said to have prevailed for many years among printers in the large printing and engraving plants. The weight of blame for this dermatitis is attributed by foreign writers to the many substitutes for and adulterants in the inks for the pure oil of turpentine. For instance, Dr. Oestreicher, of Berlin, who has had occasion to treat a great many cases of skin diseases among printers, says the *Magazine of Hygiene and Infectious Diseases* that the workmen reported unanimously that the disease had appeared only since the introduction of a substitute for the oil of turpentine. In this particular instance the oil was replaced by a heavy benzine, benzol and fats. He further remarks: "There remained only the problem why all the workmen who had to do with the turpentine substitute were not equally affected with the disease. The solution is found in the fact, familiar to all observers, that the skin of different individuals responds very differently to outer influences."

In the same magazine Drs. Zellner and Wolf reports an investigation into the same condition, because it was found that for many years skin diseases had been appearing more and more frequently among members of the Printers' Sick Fund. Their investigation, and information collected from questionnaires, led them to the following conclusions:—

"1. It appears that pure oil of turpentine seldom causes disease. With the firms which used

pure oil of turpentine as washing material, cases of sickness occurred only sporadically or not at all.

"2. Very different was the situation with those firms which used impure oil of turpentine or which used substitutes. Many of the substitutes for oil of turpentine were exclusively benzenes. Since all the substitutes which were submitted to us turned out to be benzenes, we have to advise against the use of these substitutes, and of course against benzene also."

In an investigation recently conducted by Dr. William J. McConnell for the United States public health service it was found that "the removal of the ink from the hands and forearms of the workmen at the end of the work period involved almost brutal treatment of the skin, the severity of the treatment varying according to the thoroughness and the special methods employed by the individual. Most workers first wash their hands and arms in a mineral oil supplied by the plant and kept in troughs in the wash rooms for cleansing purposes. Frequently the hands and arms are immersed in this oil, but in some cases the oil is applied by means of a cloth, which is often used in common. After as much of the ink as possible has been removed by the oil the worker continues the cleansing process with soap and hot water. Frequently pumice soap and fine sand mixed with soap are used. A stiff brush and salts of tartar (potassium carbonate) are also used by some to assist in the ink-removing process. Few of the printers use emollients after washing, and so the unprotected skin is exposed to the atmosphere.

"In order to determine, if possible, why certain individuals acquired the dermatitis in a rather severe form after a short period of exposure, while others, working under identical conditions, either

never developed the skin lesions or developed them only to a very mild degree after years of exposure, and on account of the many suppositions advanced by the men as to the cause of this dermatosis, it was decided to go thoroughly into the history of those affected, and to give each a complete physical examination. In all, thirty-five affected cases were examined.

"At the same time similar examinations were made of eighteen men not affected with the dermatosis, but who worked, in many instances, on the same presses and under the same conditions as those affected.

"The exposure theories held by the men or advanced by other observers were given due consideration in the analysis of the findings. Most men adhere to the theory that either the inks themselves or certain ingredients contained in them act as chemical irritants of the skin. A few were of the opinion that the dermatosis is of an infectious nature; others that the materials used in removing the inks are the offending cause; and still others attributed the affection to carelessness in personal hygiene, individual susceptibility or impaired physical condition.

"Very marked differences of opinion as to the particular ink which causes the trouble were expressed by those examined. Green ink seemed to be most frequently accused; however, some of the men examined had developed lesions while working in every colour, including black, so that apparently no particular ink is solely responsible for the condition. While not all cases examined presented lesions which could be attributed to the inks, each was prone, nevertheless, to blame the inks for his condition. There were no constitutional symptoms accompanying these skin lesions; neither did questioning as to habits and past history elicit information which threw any light on the causation of the condition. The workers examined were well distributed according to age, weight and height. All were Americans.

"The histories of these men failed to disclose a similar condition in any member of their families or in any individual worker himself prior to his

employment involving the use of inks. This weakens any theory of infection which might be advanced. The physique and health of the individual apparently have no influence in the acquirement of the affection; some men with severe cases were otherwise in excellent physical condition, whereas some of the controls were physically below par. Nor was personal cleanliness a factor as a causative agent. One significant fact was very prominent: all persons suffering with dermatosis were found to have dry skin—that is, skin partially or wholly devoid of natural oiliness; whereas those persons without eruptions had oily skin. This dryness of the skin is the only differentiating factor found to exist with any degree of constancy among the men so affected."

The investigator concluded his report with the following observations:—

"1. Our experiments in using the inks upon the unbroken skin failed to cause a dermatosis or even an irritation. The inks delayed healing to a varying degree when applied after abrasion of the skin; the brown and green delayed healing longest, and the black for the shortest time

"2. All inks, irrespective of colour, when removed by the methods in vogue at the plant at the time of this study caused an irritation—and in one case a dermatitis—among those with dry skin.

"3. The degree of dermatosis apparently depends upon the dryness of the skin, the amount of linseed oil in the ink, and the method of removing the ink. It is believed that the reason why some men develop the condition in a short time and others after a long period of time lies in the degree of natural oiliness in the skin of the individual. Again, with those who use the black ink, which has the largest proportion of oil of all in the inks, the trouble is further delayed. It may be that the drier in the inks has a tendency to extract the oil from the skin of some individuals.

"4. The oil supplied by the plant in no way contributes to nor influences the dermatosis.

"5. The skin lesions respond readily to the treatment with calamine paint."

London Wages on Binding, Folding, Stitching, and Cutting Machines

An agreement between the London Master Printers' Association and the London Central Branch of the National Union of Printing and Paper Workers, on wages on binding, folding, stitching, and cutting machines, has been signed by Messrs. G. F. Larcey and Clarke for the Paper Workers, and by Mr. W. Howard Hazell and Mr. W. Whyte for the London Master Printers. The wages are as follow:—

Sheridan Binding Machines. — Combination: Machine manager or operator, £6; assistant, £4 10s.; men laying up work, £4 2s. 6d. Single: Wrapper only, £4 12s. 6d.; gathering, one machine, £4 5s.; gathering, two machines, £4 10s.; men laying up work, £4 2s. 6d.

Folding Machines.—Pile Self Feeder: One machine, £4 6s. 6d.; two machines, £4 10s. Cross Feeder: One machine, £4 6s. 6d.; two men to two large or three small machines—Operator, £4 10s.; assistant, £3 19s. Present arrangements as to knocking-up on boxes to remain.

Insetting and Stitching Machines.—Christensen and Dexter: Operator, £4 6s. 6d.; operator to look after machine and clear fliers, but not to count.

Cutting Machines.—Paper pattern, £4 7s. 6d.; three and four pile "Friedheim" — Operator, £4 17s. 6d.; assistant, £4 5s.; "Krause," £4 12s. 6d.; gauge—"Perfectas," £4 7s.

The above rates and conditions are now in operation, and apply to members of the Society employed by London Master Printers' Association members within the recognised London area. In any firm where better conditions prevail than those above, such conditions shall not be prejudiced by this agreement.

Printers' Furnisher

MR. WILLIAM MEERLOO, who has for a long time been associated with Messrs. John Meerloo and Sons, has started a business on his own account as printers' furnisher, at 13, Hampstead Road, London, N.W.1.

SIR WILLIAM E. BERRY, Bt., has consented to preside at the ninety-sixth Anniversary Festival of the Printers' Pension Corporation, at the Connaught Rooms, on Tuesday, November 13. The proceeds of the Festival are to be devoted exclusively to the Printers' War Orphan Fund, from which has been distributed over £40,000 in weekly grants to the children of printers killed in the War, the Fund at the present moment having an overdraft of £14,000.

CORRESPONDENCE

House Organs for Printers

The Editor, CANTON MAGAZINE.

Dear Sir,—There are no doubt many printing houses who publish house organs advertising their printing services. Do you know of any list published that would give the names of these house organs, or do you know of anyone who has a set of them.

I am very interested in the subject of printers' advertising, and would be very glad if you could assist me. Yours truly,

Dartford.

J. LACK.

Co-operative Advertising

The Editor, CANTON MAGAZINE.

Dear Sir,—I notice that the subject of advertising printing is under consideration at the present time. There is one way in which printing could be advertised very economically by many of us who run local papers. Very often there are odd corners and ends of pars that want something to fill them up, and if a series of stereos of different sizes were supplied by the Association, they would be continually used, and at a very low cost to the central authority.

This might not look a very big effort taking one paper only, but if the hundreds of local newspapers throughout the country were to take up the idea it would lead to a very considerable advance on what we are doing at the present time.

Yours truly,

London, S.E.

R. FRIEDMAN.

Varying Price Lists

The Editor, CAXTON MAGAZINE.

Dear Sir,—I have been looking at the August number of THE CAXTON MAGAZINE, and under a heading "Reviews," page 478, you refer to the new edition of The Estimator and the new A.B.C.

I am not conversant with the latter, but you state that you can say without hesitation "they are fair prices, fair to the printer and fair to the customer." You afterwards state that the prices in the A.B.C. vary from those in the Estimator, and in an instance you compare the prices for double-crown posters, giving the A.B.C. as 25 for 16s. 6d., 50 for 18s. 6d., and 100 for 22s. 6d.

Of course, I do not know what number of lines the A.B.C. are allowing, but the usual time for composition on a double-crown bill is three hours. Taking this at Grade 5 wages, three hours at 4s.3d. is 12s. 9d., one hour machine at 5s., paper and ink 1s. 6d., this makes 19s. 3d., as against the A.B.C. selling price at 16s. 6d.; so that I think your referring to the A.B.C. as more reliable than the Estimator is likely to prove disastrous in some cases. Personally, I think the Estimator is more nearly right.

For further comparison I looked up the Bristol list. Now, this has been very carefully compiled by the average of a number of the actual jobs going through the offices of the different members, and their double-crown prices are: 25 for 27s. 6d., 50 for 29s. 9d., 100 for 33s. This is a little higher even than the Estimator.

To make matters worse, you state that in one town paying higher than Grade 3 wages, 25 double crown cost 11s. 6d. Of course, you say nothing about the number of lines, which is the principal factor, but even at two hours for a double-crown with Grade 5 wages, I cannot see how 25 could be supplied for 11s. 6d., and I think it is a pity that these prices should have the authority of THE CAXTON MAGAZINE behind them, as it is only an encouragement to make low prices.

I may add that the Tunbridge Wells list gives the following: 25 for 23s. 6d., 50 for 28s. 6d., and 100 for 34s. 9d., so that you will see both Bristol and Tunbridge Wells more nearly agree with the Estimator than they do with the A.B.C.

Yours faithfully,

For STRANGE THE PRINTER LTD.

(A. L. Strange, Managing Director).

Efficiency Press, Eastbourne.

Post Office Concessions.—Printed Samples of Paper

The Editor, CAXTON MAGAZINE.

Sir,—May I be allowed the courtesy of your columns to refer to the concessions recently granted by the Postmaster-General, and to urge on behalf of the printing and allied trades the necessity for further postal privileges.

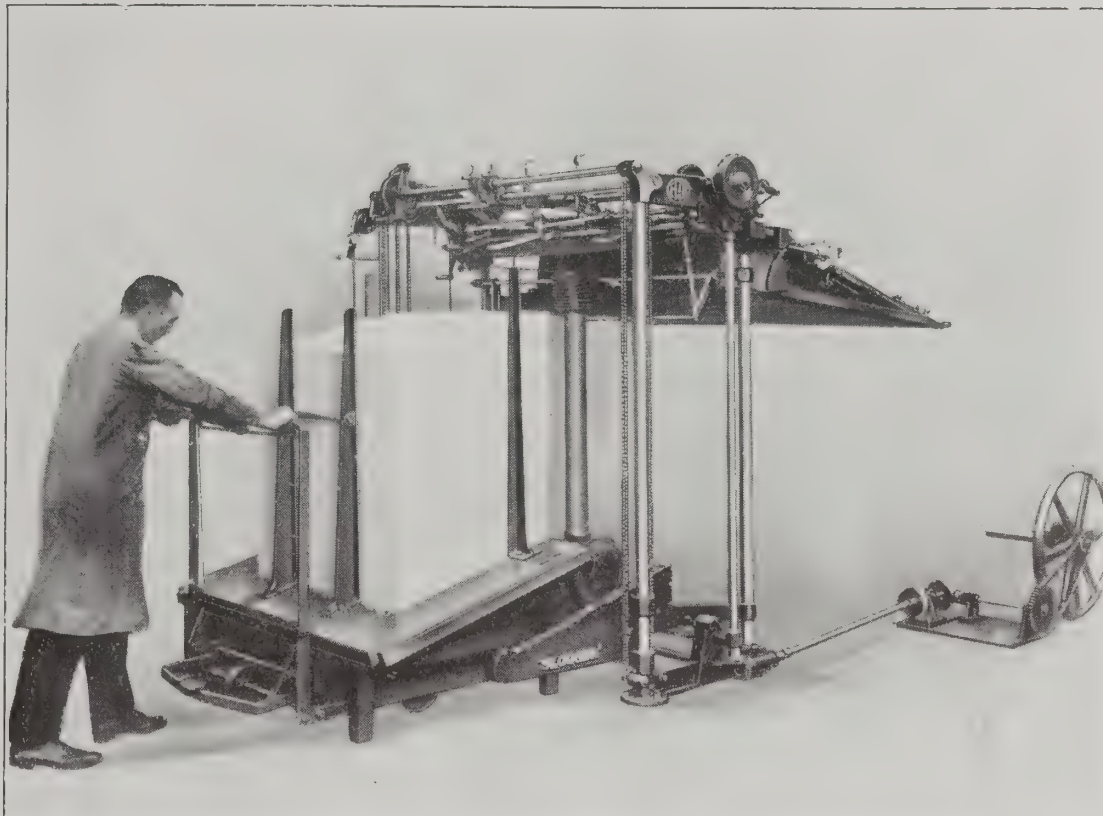
Representations are being made to him by the paper manufacturers of the United Kingdom for permission to allow them to send their "*printed samples of paper*" at the printed matter rate, which is 2 oz. for $\frac{1}{16}$ d.

At the present time they are forced to send these samples, which are the lifeblood of their business, under the expensive letter rates, namely 1½d. for 2 oz. This amounts to a heavy tax on their publicity account. It in consequence restricts the output of "printed samples of paper," sent out to increase trade.

Paper manufacturers have a strong argument for their demand, and a recent precedent. The Postmaster-General in May last helped small newspapers, weighing under 2 oz., to come under the "printed matter rate" (2 oz. for $\frac{1}{2}$ d.). Prior to that time, the minimum charge for a newspaper was a penny for 6 oz. The Postmaster-General graciously stated that as a newspaper consisted of printed matter, therefore a paper weighing up to 2 oz. could be sent for the halfpenny. The paper people argue that this is their case, and that their

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"printed samples of paper" consist of printed matter and paper, and consequently should come under the "printed matter rate." The precedent referred to above is that "printed samples of paper" were carried for eighteen years, 1897-1915, at the liberal rate of 4 oz. for 1d. If the Postmaster-General will concede the "printed matter rate," many more millions of those samples will be sent out, thus benefitting in their production trade and commerce and unemployment, and increasing the postal revenue.

A swift departmental regulation is needed to bring into force the request of paper manufacturers.

Unsealed Envelopes and Printed Wrappers.—The concession recently granted, namely, the allowance of 6 inches for the width of the aperture of an unsealed envelope and a depth of $3\frac{1}{2}$ inches, is much appreciated, but it should not be lost sight of that printed matter can still be sent in printed wrappers. It is cheaper to use the printed wrapper than unsealed envelopes.

The Penny Letter and Halfpenny Postcard.—Of course, the greatest concessions of all would be the return of the letter to the pre-war rate of one penny and the postcard to one halfpenny.

Lord Blyth has powerfully advocated in the Press the need for a return to the "penny post." Lord Southwark, too, in the House of Lords has shown the immediate need for this concession.

The printing and allied trades are waiting anxiously for these reductions; their industry will then be greatly helped, and it is calculated that the postal revenue on letters would be increased by 50 per cent.

Yours faithfully,

W. H. BURCHELL.

Should a Small Printer Join a Master Printers' Association

The Editor, CAXTON MAGAZINE.

Dear Sir,—The trade, I am sure, is indebted to the "Small Printer" for finding another leisure evening in order to reply to those who endeavoured to answer the article he contributed to your columns rather than the title of it.

It will be remembered he took the line that the local association discussed matters that were "of no use" to him whatever, and then proceeded to hint that the larger printers controlled and directed the activities of the Federation for their own ends and to the disadvantage of small printers. It was this unjustified and unfounded charge, I think, that did, in fact, draw particular attention to the article. He also made the specific declaration that "If I could be sure that by joining up with my local association my bigger brethren in the trade would leave my bigger jobs alone, I should be happy."

The innuendo and the declaration, now it has been criticised and shown to be nothing less than commercial corruption, have gone by the board. Now, the Federation has no programme; the officials are woefully deficient in the arts of persuasion and conversion; while "I (the small printer) have a good business, I am well able to look after it, I am not heading for bankruptcy, and really I have no need for anything my local association has to offer me."

And yet later on he claims that men like him "ought to be considered as opportunities," and

when some half-dozen of us took him as an opportunity he complains, notwithstanding his own unfounded charges, that "really the things said about me and read into my article would pervert, and not convert, any average man." It is customary in warfare, when you run out of ammunition, to hoist the white flag; although I do hope there was not a word in my reply to which exception could be taken, and if there was I willingly withdraw it.

The latest grievance against the Federation up to the time of going to press is that there are, or are supposed to be, some 2,000 or 3,000 master printers "of a similar mind" to Small Printer—and the grievance apparently is that the Federation does not legislate for and consult this influential body of non-members. That the Federation has, roughly, 5,000 members out of 7,000 master printers in the country is negligible. That it is estimated that its members employ 90 per cent. of the labour engaged in the industry is also negligible. What really counts is this slowly-decreasing 2,000. Small Printer puts it in a very funny way: "I expect to be told," he says, "that those outside are mostly small printers. Of course they are, for the simple reason they, like me, see no reason for being inside." Is that really the reason why they are small printers—then why not get inside and be "big" printers?

I am told that the Automobile Association has much the same difficulty; that hundreds of motorists, who are not members of the Association, use the roads, which they are entitled to do, and enjoy the advantages which have been secured and paid for by its members. It is not as easy as Small Printer thinks to state the advantages of organisation. The benefits pass into common use in many cases, although there is no doubt they were secured by organised effort and united action.

I have little to say so far as Small Printer's criticism of my reply is concerned, but I think I have the right to take exception to his statement that "D.R.K. suggests that because I do not use the M.P.A. Cost System I do not know my costs. What tommy-rot," etc. Now, D.R.K. made no such suggestion. In fact, I don't think I even mentioned the Costing System at all. I rather enjoyed his joke about it, but neither the suggestion nor the statement were made.

I don't think I should have replied at all were it not that Small Printer makes a very cunning insinuation with reference to the general body of members which is not only unfounded, but grossly wrong. "Finally, I would ask again," says Small Printer, "should a small printer join a master printers' association? I say, yes, if he wants to talk shop with his brother printers and find out their costs so that he can regulate his estimates accordingly." This is an unworthy suggestion. It may appear smart, but the imputation is mean. George Meredith supplies the medicine for this sort of thing. He wrote:—

*Assured of worthiness we do not dread
Competitors; we rather give them hail
And greeting in the lists where we may fail:*

*So that I breathe the breath of finer air
Station is nought, nor footways laurel-strewn,
Nor rivals tightly-belted for the race.
Good speed to them! My place is here or there.
My pride is that among them I have place,
And thus I keep this instrument in tune.*

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London Sales Manager :
Mr. FRED HOWE.

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I am sorry we have so far been unable to convince Small Printer that he ought to be with us, and more sorry that a discussion of this kind cannot be carried on without imputing motives that are unworthy. That ought not to be, because on our side I do think we are willing to accept the fact that he disapproves of the policy of the Federation. That is open to discussion, and possibly to modification or improvement, but even that can only come about by a better understanding of each other and a willingness to at least give each other credit for honesty of purpose. D.R.K.

Joint Industrial Council

Dear Sir,

I was pleased to read General Bemrose's outspoken utterance regarding the future of the J.I.C., and your article emphasises the importance of the work it has still to do. Gradually the organisation is being perfected, perhaps it is as well that, like other solid British institutions, it grows slowly. But what is needed at the present juncture is not greater activity at headquarters so much, as a living interest by the rank and file on the District Committees where these have been formed. Why do we hear so little of the work of the London District Committee?

It is not quite a simple matter to acquaint all members of Trade Unions with the ideals and achievements of the J.I.C., but this problem should be tackled seriously.

So far as the employers are concerned it is much easier to reach them, and any prejudice which

existed is certainly being removed by a realisation of the useful work that has been done.

I hope during the autumn and winter months that the seventy members of the J.I.C. will all regard themselves as missionaries, and wherever the opportunity offers will consider it their duty to speak a word in season.

Yours faithfully,

A WHITLEYITE.

Sir,

It is always safe to count on the support of THE CAXTON for any betterment work in the printing trade — and I was particularly glad to see the articles on the Joint Industrial Council in your last issue.

There is much to be said for your own particular point of view as expressed in the leading article on the subject. I feel that the ideal with which we started is as far off as ever very largely because the District Committees do not function as they should or as they might. They should feed the Council with ideas and plans, and not merely take what the London crowd in the multiplicity of their interests find time to suggest.

We are, as you say, greatly indebted to the two able secretaries, but they cannot possibly devote the time necessary for the importance of this work, and we are certainly rich enough of men in our industry from whom a big-hearted, clear-minded executive officer could be chosen who would quickly quicken this organisation into real life.

Yours,

PROVINCIAL.

An Historic Printing Site

THE City Corporation has fixed a plaque on the wall of Printing House Square bearing the following inscription:—

Site of the
Blackfriars
Playhouses
1576-1584
1596-1655.

The first important building on the site now occupied by the offices of The Times—it is stated in an article in that journal—was the Blackfriars Monastery, founded in the last quarter of the thirteenth century. King Edward II. stayed here early in the fourteenth century, and held a Parliament on the spot. Another Parliament, known as the Black Parliament, was held here by King Henry VIII. in 1523, and the divorce trial of Katherine of Aragon took place in the Great Hall.

On the dissolution of the monasteries the conventual buildings were sold or leased in portions. Among the buildings which took the place of the monastery in Queen Elizabeth's reign was a "private" (roofed over) theatre, the Blackfriars Playhouse. When Burbage constructed the theatre the inhabitants of Blackfriars objected to its use as a playhouse and as a result it was leased to the "Queen's Children of the Chapel." Here the "children" performed plays and music. Later Shakespeare's company bought them out, and used the building as one of its regular playhouses. This was in 1608 or 1609, by which time Shakespeare had ceased to be an actor. Here were acted the works of great Elizabethan dramatists—Ben Jon-

son, Marston, Fletcher, Massinger, and probably of Shakespeare himself. The theatre has hitherto been commemorated in the name of Playhouse Yard, just north of Printing House Square, which is occupied by the publishing offices of The Times.

The Great Fire of London devastated the Blackfriars region in 1666, and a year later there was built on this spot the King's Printing House, whence Printing House Square takes its name. In the new Printing House John Bill, the King's printer, printed the London Gazette, which was the only paper in England for thirteen years. The King's printers moved to another place of business in 1770.

For fourteen years the Printing House remained unoccupied, and in 1784 it was taken by the first John Walter, founder of The Times. Here, on January 1, 1785, appeared the first number of the Daily Universal Register. Three years later the title of the paper was changed to The Times, and this journal has been printed on the same spot ever since.

The Advancement of Technical Education

ADVANTAGE is to be taken of the prize distribution to the London Printing Technical Students on September 21 at the Stationers' Hall for furthering the cause of technical education for printers. Lord Riddell, Mr. C. W. Bowerman, M.P., Mr. W. Howard Hazell, J.P., Mr. T. E. Naylor, J.P., and others, are expected to speak, and Mr. Edward P. Vacher, Master of the Worshipful Company of Stationers, will preside.

Joint Industrial Council

Hertfordshire District Committee Sports

OWING to the real difficulties which confront the leaders to trade unions and the employers to form district committees in scattered areas, progress in the Home Counties has not been slow. But the efforts now being made in Hertfordshire should give a lead to other districts. It was decided to form a County Committee, with sub-committees for various areas. To bring all sections together and give the rank and file some idea of what the J.I.C. movement was, a sports gathering was arranged at St. Albans on Saturday, August 25, and despite the counter attractions of the close of the cricket season and the opening of the football season the attendance was very satisfactory. Keen interest was shown in the sports, and good competition in every item. The arrangements were well carried out, and Mr. Jenkins and crowd of willing workers deserve every credit for the success. Tea was arranged in a marquee, and the catering was well done by Slater's, of St. Albans.

After tea Mr. David J. Greenhill, who presided, explained that he did so because of Mr. Dangerfield's absence through illness, but he announced that he was much better and Mrs. Dangerfield was present to distribute the prizes. He briefly alluded to the main object of the gathering to give wider publicity to the work of the J.I.C., and called on Mr. H. A. Bethell, Chairman of the Organisation Committee, to address them.

Mr. Bethell, in a brief vigorous speech, commended the promoters, and expressed delight at the evidence of the right spirit of comradeship present amongst them. There was much more than money to be got out of the printing trade if everyone engaged in it approached their work in the right attitude. The J.I.C. was organised in order that better relations that existed in pre-war days should be fostered. It was the finest gathering he had yet seen, and hoped it would be followed by many others in different parts of the country. He referred to the efforts which the J.I.C. was making to stimulate interest in the War Orphans' Pension Fund, which he knew would be well supported when the need was known.

The Chairman expressed regret at Mr. Holmes' absence, and called upon the other Joint Secretary.

Mr. A. E. Goodwin, after explaining that his colleague, Mr. Holmes, was officiating at another sports, said: It is a pleasure and a privilege to take part in these interesting proceedings. We have already seen that in sport there is no distinction between employers and employees, whatever position we may occupy in the industrial world, we are all as good Britishers good sportsmen. The main object of the gathering is to emphasise the many points of agreement, the many interests we all have in common. The Joint Industrial Council of the printing industry exists to demonstrate this one important fact that the welfare of the industry concerns everyone engaged in it. This is not an occasion to speak of the work the J.I.C. has done — it has quite a creditable record in spite of anything its critics may say. Its Health Committee has done a great deal to indicate the direction in which masters and men and women can improve conditions. Its Conciliation Committee has settled numerous disputes,

and prevented many from reaching serious dimensions. But it is the work still to be done that should engage our attention. Anyone acquainted with the industry and its organisation, the variety in size of the works, the scattered areas in which works are situated, must realise how difficult is the task of setting up district committees. It has taken a long time to get the movement started in Hertfordshire. What are we going to do now it is started? What is there to do? Many problems are facing us all this autumn. Everyone appears to anticipate that this period of bad trade and unemployment is going to continue. That is the best possible way to ensure a bad time. There is no real cure for unemployment excepting employment. I am convinced that the printing trade can do more than any other to help the country through these trying times. More printing and better printing would do a great deal to stimulate trade and revive the industries and commerce of this country. If we all pull together, the masters showing enterprise and initiative, the workers turning out every job so that it is a credit to British printing more and more printing will be used. The training of the craftsmen of the future is one which concerns everyone in the industry. The fostering of good relations is everybody's duty. Frank and full discussion of all the problems that trouble printerdom is what the District Committees are being formed for. We cannot afford to have time and money wasted in disputes arising so frequently from inability to see each other's point of view. There is always more than one point of view, and if to-day we learn that the object of the J.I.C. movement is to afford opportunities for this purpose this gathering will have achieved a very useful purpose.

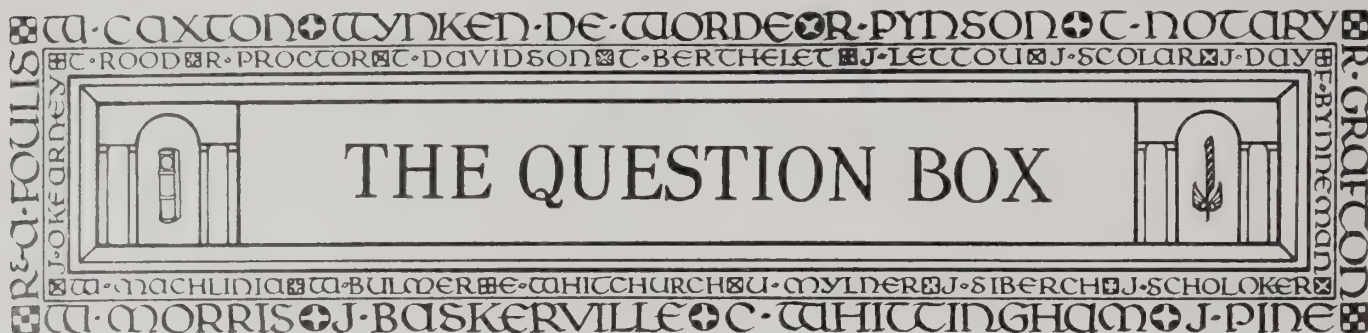
Mr. Worrall, one of the N.S.O.P.A. staff and a member of the J.I.C., spoke in the absence of Mr. Holmes, and likened the J.I.C. to a family affair, and said that whilst even in families the different members did not always see things from the same point of view, yet they all realised their common interest. So in the printing industry it was necessary to realise that they were all concerned in its welfare, employers and employees, and he could testify to the value of the frank discussion which took place at the National J.I.C. meeting, and District Committees could do equally valuable work.

Mr. Greenhill moved a resolution pledging all present to support the War Orphans' Pension Fund, which Mr. Yates seconded in a forceful speech.

Hearty thanks were accorded to all who contributed to the success of the gathering. Special mention being made of Mr. Jenkins, who had discharged the various secretarial duties.

Stock Blocks Wanted

SMALL printers and stationers are frequently writing to us for the names of makers of stock blocks. Butchers, bakers and candle-stick makers all need their business literature illustrated at some time or other, and as orders do not make the making of blocks justified for the job, we should be glad to have the names and addresses of firms who can supply such.



Queries regarding difficulties in almost every department of the printing office are constantly submitted to us. Instead of answering these by letter as we have hitherto done, we propose to distribute them to experts qualified to deal with them and publishing the answers on this page. The Editor will be glad to receive any questions which are likely to prove of general interest to our readers.

THE technical research work undertaken by the Technical Research Bureau of the United Typothetæ of America is one of the most important activities of this organisation. Many printers' troubles are universal. No matter what the problem is, as long as it relates to the printing industry, the technical research bureau is in a favourable position to solve it more readily and more quickly than any other agency of a like nature, because such data has been gathered for years, and indexed, tabulated and filed in the bureau's archives.

That the work of the bureau is appreciated by the membership is attested to by the fact that from year to year an average of seven to eight hundred such problems are submitted to the bureau for solution.

We give this month a selection from some of the more recent answers to inquiries.

AN EFFICIENT CLEANING FLUID.

Is there an inflammable cleaning fluid on the market which will cut dried ink on formes and rollers?

Yes; carbon-tetrachloride, a composition of one part of carbon with four parts of chlorine, is inflammable and will clean formes and rollers, no matter how dry the ink may be. It can be procured from any wholesale druggist at two dollars a gallon; a ten-gallon container costs \$1.25.

THE RULING PEN INK STARTER.

What is meant by a ruling pen ink starter?

This ink starter for the pens on ruling machines is a powder which, after being dissolved in water, is applied to the ruling pens after they have been set ready for the job. We put the question up to the manufacturer, Mr. Chas. Miller, Bradford, Pa., and he states his case as follows: "It will make the ink flow immediately after being applied, thus saving a lot of time in the make-ready. It also helps to keep the ink flowing easy and evenly when running the job. A little of the ink starter put into the ink is also beneficial. While I do not claim that it will do miracles, I do claim it is a great help to the ruler."

BRONZING.

Why is powdered ivory soap mixed with the bronze powder in high-grade bronzing?

Because it will neutralise the moisture in the sizing and thus prevent the bronze powder sticking where it is not supposed to stick. It will also neutralise the tackiness of the ink. Powdered soapstone, however, is far better than the soap.

On a job printed seven days before bronzing was attempted, in a green tint and with bronze blue, the ink was so tacky that when the job was put through the bronzing machine the bronze stuck all over the ink. Carbonate of magnesia was mixed with the bronze, but with scant improvement. When powdered soapstone was used this trouble was overcome.

GUMMED PAPER STOCK.

How long can gummed paper stock be stored without deterioration?

The chemist of the McLaurin-Jones Paper Company informs us that gummed paper made with dextrin or fish glue can be stored for two and a half to three years without having its adhesive properties diminished, while the gummed papers made with glue from animal products cannot be stored more than six to nine months without deterioration. It is, of course, understood that the gummed stock is stored under normal conditions. Generally the stock should be stored in its original package, as free from dampness as possible, and under a temperature of not over seventy degrees in the winter and eighty in the summer. There are cases on record that where gummed paper has been sent to Southern Texas and Louisiana during the hot season, the sheets were all sticking together when the package was opened.

LEAD POISONING.

What is the prevalence of lead poisoning in the printing industry at the present time?

We are sorry to say that since the war there have been no reliable statistics available on this point. However, there are some statistics available which give us some basis for an opinion. For instance, in the annual report of the secretary of the International Typographical Union for the year ending April 30, 1922 (Typographical Journal, August, 1922, page 65) there are recorded the death of 818 members of the Union, of which four were caused by lead poisoning. The Ministry of Labour Gazette of London reports that there were two cases of lead poisoning reported from printing establishments in England for the first four months of the year, while in the corresponding four months of last year there were three cases reported.

Consequently we are of the opinion that lead poisoning is not by far as prevalent in the printing industry at the present time as it is supposed to be. This may be the result of the better health now prevailing among compositors. However, Dr. Frederick Hoffman is now making a health survey of the industry. As soon as this is published we hope to have some facts to rely on.

Single and Double Entry: Preparation and Rendering of Accounts: Capital and Trading Accounts: Trial Balances, Balance Sheets: Bill Transactions: Private Drawings: Bank Account and Investments: Private Ledger: Order Sheets, Work (Instruction) Dockets, Daily Time Sheets: Collection of Costs: Keeping and Taking of Stock, Plant and Materials: Maintenance and Depreciation Accounts: Analysis (and Allocation) of Establishment Charges—of Working Position—of Sales—of Labour Values—of Estimates and Actual Costs: Discounts and Commissions: and Miscellaneous Forms and Diagrams designed to furnish Pointers for securing Smoothness in Inter-departmental Working and for Future Operations based on Past Trading, with copious examples.

BY FREDERICK S. BARNETT

PART II. SECTION II.

SYSTEMATIC ANALYSIS.

WE have now entered upon the most exacting and most crucial division of the detailed work of the counting-house, upon which, the writer fearlessly affirms, rests the foundation of all real success in business. It is true that in the early stages of an undertaking, where the work drifts in and goes out in a certain hand-to-mouth fashion, it is quite possible that a year's trading may show some sort of profit: the risks are comparatively small and the outgoings on a commensurate scale. But as a business develops the proprietary is bound sooner or later to find itself in troubled waters unless steps are taken *very early* to institute measures that suffice to demonstrate in close detail the actual cost and realised profit or loss upon every transaction entered upon.

Under present conditions it may be said that quite 60 per cent. of orders booked by a printing house are based upon pre-quotations. These may be given by a quick mental process over the counter, or they may be elaborated in the counting house itself; but unless the management has most definite knowledge at disposal to work upon, discrepancies are bound to be discovered, not infrequently with disastrous results. There are some who express regret that clients nowadays should display so much lack of confidence in the integrity of a house, or such superlative regard for their own economic interests, as to submit their requirements to a number of competitive estimates before placing their orders. But these have really no legitimate ground of complaint. It is open to them to keep clear of the field of competition if they choose to do so: in which case it is safe to prognosticate that their development will be slow. At the other extreme are many houses who pride themselves on possessing a "cutting" reputation, and, needless to say, these frequently find themselves engaged in contracts that show little or no determinable profit on completion. The successful path, of course, lies between these two extremes, and this can only be found by the full and clear tabulation and analysis of departmental costs.

There are four principal items that enter into productive work, namely:—

1. Establishment charges.
2. Labour.
3. Materials.
4. Profit margin.

And to these the prudent accountant will add a certain percentage to meet inevitable, but mostly ungaugable charges such as postages, telegrams, portage, carriage, possibly railway journeys, and commissions on travellers' orders.

ESTABLISHMENT CHARGES.

The writer places establishment charges first on the list for three substantial reasons. The first is their inevitableness: they are in the nature of a *fixed* charge, which has to be liquidated whether business be good or bad, flourishing or stagnant; the second, that incompetents too frequently underestimate their comparative relation to gross cost of production; and the third, that even the best counting-house managers hold divergent views as to their proper assessment as against clients. It is proposed to discuss the second and third propositions at some little length for the sake of clarity, it being assumed that the first one laid down is beyond the realm of debate.

We proceed, then, by considering what items are compulsorily to be included under the heading of establishment charges, and are prepared to find some readers join issue as to their strict legitimacy.

Capital.—This term is often incorrectly construed as meaning “resources”: the two words offer a wide differentiation. It is quite possible for a small capitalised undertaking to have comparatively large resources; and for one with very large (nominal or actual) capitalisation to be closely restricted in the expanded sense implied by the second word. Here we limit the meaning to the actual amount of money, or money’s value, embarked in a business. Thus a man may possess a couple of thousand pounds at the outset, and invest one-half the amount in plant, machinery, stock and fittings. His capital remains at the original sum. As time progresses the amount may be lowered on the one hand by trading losses, by depreciation of plant, etc.; or on the other hand, increased by the allocation of profits to expansion and additions to such material resources. This is a factor to be determined by the expert accountant from year to year.

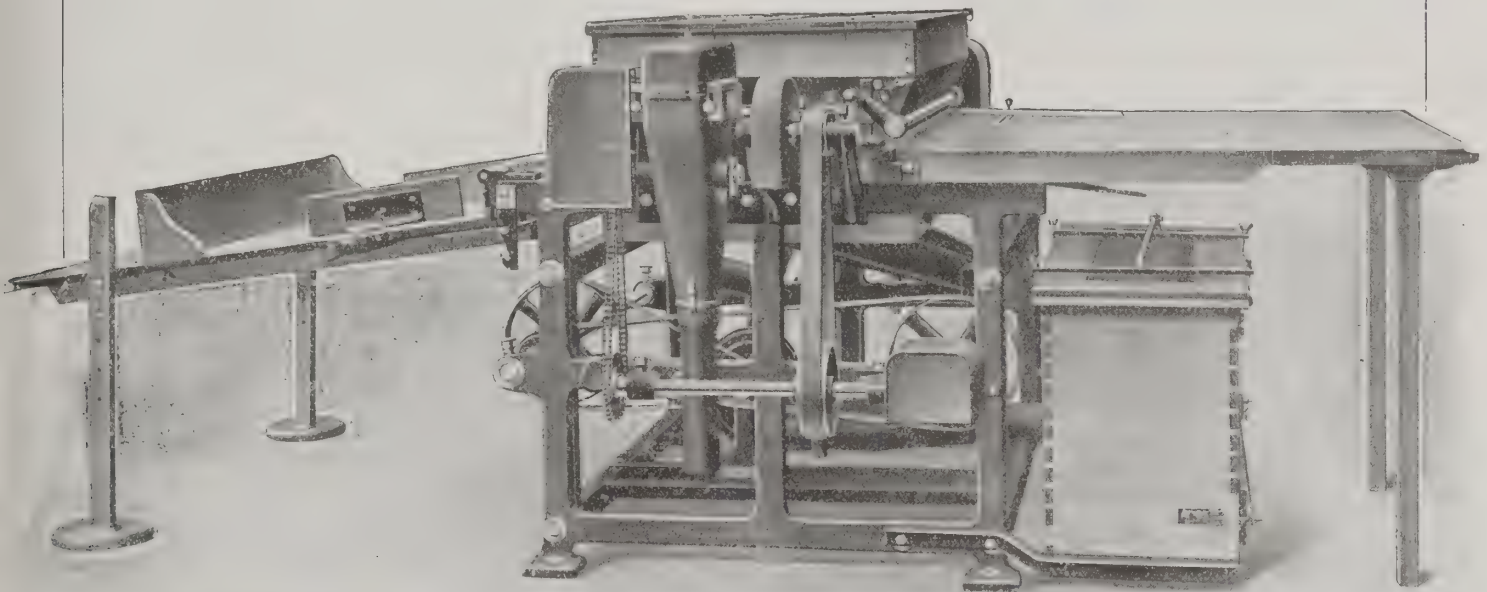
This introduction is directed to clear the ground for discussing the first item constituting establishment charges—that is, interest on capital invested in the business. We have heard this proposition slighted, and much more frequently ignored by the counting-house management in its settlement of the basis of estimates. It is here submitted, however, that if the capital sum were invested in some

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other business it would be expected to *derive* interest; and if the capital were supplied by a second party, *payment* of interest would constitute a first charge on the product of the business before profits were calculated. Is not this plain?

Rent, Rates and Taxes.—The second charge in importance falls under this heading. Of course one may *own* the premises in which the business is conducted: in which case one may either carry the item to capital account or treat it as rent payable, but it must appear. One cannot emulate the simplicity of the pie-maker who, when it was pointed out that he had not included flour in his estimate of costs, responded: "Oh, I had that by me." The other two naturally reveal themselves.

Power, Heating and Lighting.—These are determinable factors which do not call for discussion beyond saying that they must be accurately assessed.

Maintenance, Repairs and Depreciation.—The first two of these three items are also readily assessable by office records. The third requires a considerable amount of judgment, as the ratio of depreciation over various classes of machinery, plant and stock has sometimes to be differentiated very materially. It may serve to strike an average by putting it at 10 per cent. on one classification, $7\frac{1}{2}$ per cent. on another, and 5 per cent. on a third in accordance with relative capital values but it can scarcely be described as definitely reliable.

Staff Salaries.—There is an important distinction to be drawn between the salaries or wages paid to the clerical staff, assistants and workers generally which cannot be carried out in detail to the costs sheets, and the sums paid out to departmental workers furnishing daily time sheets. These latter present, or should present, accurate material for arriving at labour costs, but as regards the former no such material exists, and therefore they fall quite naturally under the heading of establishment or administrative charges. This plan may not be regarded as orthodox, but it is a more simple and direct method of debiting the amounts than including them in the unproductive column of the general wages bill, and so giving a fictitious ratio to

departmental labour costs, under analysis to be dealt with later on.

When the proprietor draws a fixed sum on account of his personal services this may be included in staff salaries though it is more legitimate to treat it under the personal account, such drawings being in fact a portion of the return upon his investment of capital *and* energies. Again, travellers' expenses and commissions are usually distinguishable enough to be included *pari passu* with orders accruing from their efforts.

A SUGGESTIVE SUMMARY.

Emphasising once more that this series of papers is compiled not for the expert, but for the guidance of those who need such assistance, we may usefully conclude this instalment by summarising the foregoing in an arbitrary form and upon a very moderate scale, preparatory to carrying the result into analytical departmental practice, with the view of testing three principles—(1) the accuracy or otherwise of the figures upon which a house's general estimates are consistently based; (2) the profit or loss upon particular departments; and (3) the value of the labour of individual workers. For the immediate purpose a scale based upon a £5,000 capitalisation will be fully as instructive as and more easily grasped perhaps than one of £50,000 or £500,000. Thus we obtain establishment charges amounting to:—

	Annual charge. £
Interest on capital (representing plant, machinery, stock, and moneys lying to credit of current account and not otherwise bearing interest), say 5 per cent.	250
Rent, rates and taxes*	300
Power, heating and lighting	350
Maintenance, repairs and depreciation (the latter on a mean of $7\frac{1}{2}$ per cent.)	200
Staff salaries	450
	£1,550

* Note that income tax is excluded, on the ground that its character attaches it to personal profits and not to the debit side of the account as between the house and its clients.

German Printing

THE chaotic condition of the German exchange has really increased the menace to this country of German printing. There is little doubt that the printing trade is being directly attacked along this line. Big efforts are being made to secure printing for British firms by German houses at ridiculously low rates. Postal charges in Germany are only changed at stated periods, and as the mark depreciates with such rapidity the amount paid for sending letters and printed matter is ridiculously low. During the past month a sealed letter bearing a 3,000 mark stamp was worth $2\frac{1}{2}$ d. when the postage was fixed. To-day it is worth less than one-twentieth part of a penny. So that German printers are offering to do work, to prepare for post and to pay postage at prices that are actually less than the cost of the postage of the circulars in this country. It is encouraging to hear that although a large amount of work in the English language is passing through German print shops, most users of print remain loyal to their own country.

Standardisation of Paper Sizes

FOR two years the Bureau of Standards of the Department of Commerce at Washington has been considering the question of the best standard sizes for paper in sheets with a view to the introduction of a more systematic and rational classification of the different kinds of paper.

The suggestions of the Bureau are as follow:—

Bank and ledger paper: 17 by 22, 17 by 28, 19 by 24, and their doubles.

Books and magazines: 26 by 29, 37 by 49, 28 by 44, 25 by 38, 28 by 42, $30\frac{1}{2}$ by 41, 32 by 44, 33 by 46, $35\frac{1}{2}$ by $45\frac{1}{4}$, and their doubles.

Bank cheques: 17 by 26, 19 by 28.

Loose leaf ledgers: $22\frac{1}{2}$ by $22\frac{1}{2}$, $24\frac{1}{2}$ by $24\frac{1}{2}$.

General commercial: 26 by 29, 25 by 38, 32 by 34, 35 by $45\frac{1}{2}$, $30\frac{1}{2}$ by 41, 17 by 22, 17 by 28, 19 by 24, and their doubles.

Additional size for directories: 28 by 42.

Of course the Department has no power to enforce these standards, but its recommendations have been accepted by a great majority of manufacturers and merchants.

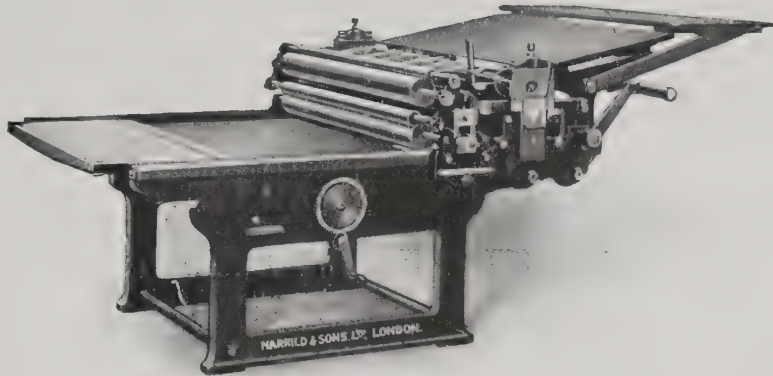
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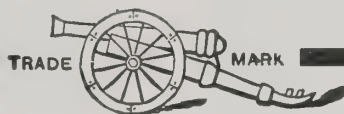
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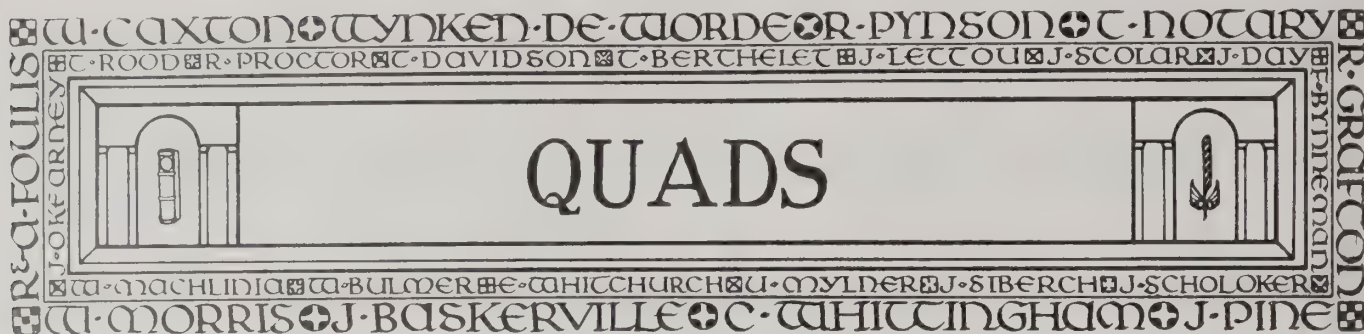
41, Cannon Street

NEWCASTLE

50, Cloth Market

GLASGOW

22, King Street, City



TO begin with, I had to prove that I was born. I was fairly certain of it myself, but Uncle Sam had to be shown. So I obtained an affidavit from a relative who had heard the good news at an early date."

It is Mr. E. Gress speaking. With Mr. Clyde Oswald he is co-editor of the "American Printer." Two years ago he decided to visit Great Britain and Europe. The result is before me in a book 5in. by 7½in.—a very chatty, very self-revealing, very friendly little book—"A Dash through Europe." Evidently he managed to prove that he really had been born; and would have proved on demand that he had been borne with, which is a good deal more to say.

THE book sells at \$2.50, with 15 cents. extra for posting and packing. It goes finely with a pipe.

MR. GRESS managed to see, and with his camera to help us to see quite a lot of things of great interest to us as printers. He seems to have surprised himself by the amount of ground he covered in about six weeks. "I left about 10 o'clock," he tells of his visit to the Ashendene Press, at Chelsea, the private press of Mr. St. John Hornby, one of the partners of W. H. Smith and Sons—"I left about ten o'clock. Went back to the Hotel, called it a day, and went to bed." I love that phrase—"called it a day."

THE reason he was almost invariably able, as midnight drew near to "call it a day," that is, to reflect upon a lot accomplished, was that in his dash, he after all did not exactly dash. He had planned it all out months before. The rapidity of his moving about, his seeing and snapping and diary entering, was that kind of rapidity which Carlyle somewhere speaks of as "rapidity based on depth." In this case, depth of knowledge of what might be expected to befall. For instance, he had his *visés* attended to in New York. A fellow passenger "spent so much time in Paris looking after his *visés* that he saw very little of the city."

HAVING proved that he had been born, he came to London, and incidentally visited the London Museum.

"THIS was, I found, a museum of a local nature, the exhibits having direct relation to the early days of London. We have such museums in some of our American cities, and they should be encouraged. The building was once a private mansion of a luxurious kind, and when I was there, it had been the London Museum but eight years."

HERE was a book printed in 1497 by Wynken de Worde, "The Chronycle of Englonde." Another

piece of printed matter was a plague notice of 1592. A small Bible that Cromwell used was also there.

“ I HAD often heard of Charles T. Jacobi,” he writes, “ and had read his books. Because of his reputation as a printer and author I always thought of him as the De Vinne of England. It was more than interesting, then, to meet him. Here was a man who had supervised the printing of some of the Morris books before Morris had his own printshop. The Chiswick Press, in the operation of which Mr. Jacobi had been active for half a century, was also well known to me because of its connection with the restoration of the Caslon type-face about seventy-five years ago.”

“ AGAIN I found Walter Bradley, of the Morland Press, delightfully kind. He brought with him a book, ‘The House: of Vanities,’ by Havte Preston, autographed by himself and the author, and gave it to me. The book was illustrated by C. Lovat Fraser, and contained a tribute to this beloved artist who died a year previous to my visit, a victim of the Great War. Lovat Fraser was a student of the quaint Catnach Press productions of a hundred years ago. With a reed pen he did playful expressive little drawings for books and broadsides. I am showing a page from the book Mr. Bradley gave me, so that my readers may see specimens of the Fraser drawings.” Mr. Gress gives 125 snap shots or other illustrations.

At the Ashdene visit, already mentioned, he noted the equipment, "Simple and ideal." "There were newly-printed sheets hanging up to dry in the old-fashioned way on 'bullet' holders. Mr. Hornby examined one of the sheets and held it up to the light. The register was perfect; not only did one page set exactly on another, but every line was in register. A book was in process that will not be completed for three years."

OF course he did his Franklin duty. His co-editor, Mr. Clyde Oswald, has written a book on "Franklin as a printer," which you should buy. After all why shouldn't you occasionally, once in a blue moon, buy a book just to please yourself. You'll thank me, I feel sure, if you send to Raithby Lawrence's, at Thanet House, Fleet Street, E.C.4, for this book, too

A PRINTER named Palmer had set up a plant in the Lady Chapel in the rear of the Church of St. Bartholomew the Great. It was in this Lady Chapel that Franklin got a job in 1725. From 1833 to 1885 a fringe maker occupied the Lady Chapel. In 1885 it was restored to Church use.

FRANKLIN lived in the small street called Little Britain when he worked at Palmer's. After working almost a year at Palmer's, Franklin went to

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work at Watts' printing office, near Lincoln's Inn Fields, less than a mile away. When years later he returned to London as agent for the American Colonies he lived on Craven Street, in from the Strand, near Charing Cross, less than a mile from where he worked at Watts' printing office."

HERE is a Gress hotel experience at Southampton. "When I jumped into bed I pushed a button at the head of my bed to turn off the light. Instead, a bell rang. I waited, but as no one came, I went to sleep. The next morning some one knocked at the door and asked what I wanted!"

I WISH he'd gone to Ipswich and seen the "Antient House" in which the fine printing business of Messrs. Harrison is carried on. I should have liked him to see the little naked savage, wood sculptured and standing out amid the Tudor decorations of the house front among representations of the various peoples of the world. That little savage is called America! I can see that "12 dollar 1a Ansco Camera" of Mr. Gress's coming up on the instant and clicking with more than common delight.

HE missed that naked American savage, but he visited the baptismal font of America at St. Die in the Vosges mountains. He snapped the pharmacy of Louis Serrés on whose site, on whose actual foundation walls indeed, there stood a printing works and a small college. Here in 1507 was printed a book, "Cosmographiae Introductio." The book contains Latin words which read: "But now parts (of the world) have been more extensively exposed and another fourth part has been discovered by Americus Vespucius (as will appear from what follows): wherefore I do not see what is rightly to hinder us from calling it Amerige or America, i.e., the land of Americus." I think this is the word America's first appearance.

MR. GRESS reproduces the page. It is odd, he says, that the paragraph itself should be marked by what seems to be a "work up" of a piece of spacing material.

AT Lucerne "when I entered the hotel I was enthusiastically welcomed by a committee of distinguished looking men. One of them, who might have been the mayor or burgess, handed me a key in such a ceremonious manner it might have been the key to the city." The lovelier incident to those who know the simplicity of manner, the frank unassumingness which mark our fellow craftsman, and have won for him such general and such kindly regard.

"I WAS greatly pleased when I saw—in Venice)—a letter written by Aldus Manutius. It was alongside of a sheet from a journal written by the Venetian traveller, Marco Polo. Now Polo must have taken a special course in chirography, as he wrote a beautiful hand. Aldus was a printer and publisher, and his handwriting was not so good. There was also a specimen of the handwriting of the poet, Petrarch, and (this is important) it was not slanting but vertical. Those who think that the first Italic type (as brought out by Aldus) was copied after Petrarch's handwriting should make note of this fact."

IN the same chapter he says: "Speaking of wood cuts, the year 1923 is the five hundredth

anniversary of the making of that celebrated wood cut, the St. Christopher of 1423, the first existing wood cut with a date. Over a doorway in the Philosopher's Room of the Doge's Palace (in Venice) is a painting of St. Christopher. It was probably placed in that position for the reason that in medieval days it was believed that any one looking upon St. Christopher's image would not die suddenly."

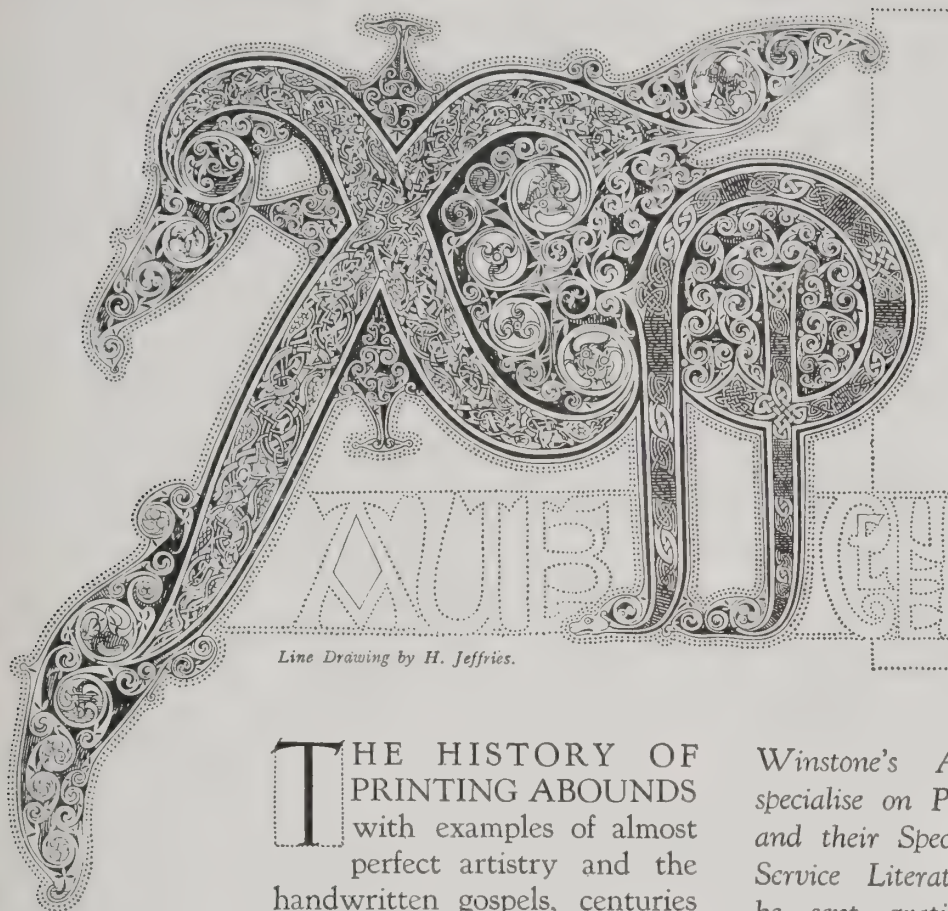
IN Florence he secured a book, Dante's "Divine Comedy," 1 $\frac{3}{8}$ in. by 2 $\frac{1}{4}$ in., and a book, "Galileo, a Madama Cristina di Lorena," a letter written by Galileo to the lady named, this book measuring only $\frac{5}{8}$ in. by 7-16ths of an inch. The type was cut—wickedly cut—in 1834, as practically a two-point size letter. Poor Antonio Farina perpetrated this cruelty on himself and on others. The letter was not used for forty years; in 1878 the Salmin Brothers, of Padua, printed the Dante book. It took a month to print thirty pages; and is said to have injured the eyesight of both compositor and proof reader. They call the type "fly's eye."

WELL, I hope to say a bit more about this most entertaining travel talk.

LET me just say here that among the jobs for our craft in the next decade should be the printing of a lot of school books which are of smaller type than a due regard to young children's eyesight can approve. I believe the London County Council meant to spend a great deal in this way ten years ago. That deferment of reform is one of the war evils.

THERE is, too, the matter of the printing of the "bloods," and the like. It is a horrible reflection that some rich men may be making themselves richer by inducing young boys and young girls to injure their eyes by straining over their grey-printed and teasingly tiny type. Perhaps the consideration might weigh with them that a larger type would mean a quicker reading, and presumably a quicker new purchase. It would mean more bulk for the same number of words of course. But that's no trouble. The number of words is—to order, in that kind of literature. They could be reduced.

As I read this proof there comes to me a quite cheery letter written by our old friend, Robert Hilton, now I suppose not far from his eighty-fourth birthday. It is addressed to that comparative juvenile, Mr. W. H. Slater. Before I quote the letter, let me say that Mr. Slater for many years was teacher of the Borough Polytechnic Printing Classes in London, and he was the reviser of the sixth edition of "Practical Printing." He is publishing under the heading "What a Compositor should know," a series of handbooks on the craft of printing. Section 1 of this series dealt with the making of type and its character, with the furniture and tools and appliances provided for the compositor, and with composition and distribution. Section 2—(size 6 $\frac{1}{2}$ in. by 4in., stout paper bound, cream colour, 198 pages)—is on the subject of "The Art and Practice of Display." It sells at 4s. 6d., and I hope that many postal orders will go along to Mr. Slater's home at 132, Church Road, Canonbury, London, N1. Everyone who buys this book from him will have by far the best of the transaction.



Line Drawing by H. Jeffries.

ANGLO-CELTIC
ART.

Ornamental lettering from the Lindesfarne Gospels (British Museum).

Written about A.D. 690—700 in a fine uncial hand in honour of St. Cuthbert (died 687) by Eadfrith, his successor in the See of Lindesfarne. One of the finest examples of this style.

THE HISTORY OF PRINTING ABOUNDS with examples of almost perfect artistry and the handwritten gospels, centuries before the printed word, still hold a fascination for every printer, and serve as the inspiration towards the betterment of his art.

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ROBERT HILTON, always an encourager, writes from his new home, "The Nest," Blue Bell Wood, Billericay, Essex: — "August 25, 1923. Dear Mr. Slater,—Your breezy epistle of the 24th and ye booke are to hand, and both are welcome as sunshine after a storm; and we've just been through one here. Thunder! Lightning! Hail! and rain in torrents, and none of us the worse for it."

"YE BOOKE"—(simply Hilton's correspondence manner. Mr. Slater's book has nothing archaic)—is a model of perfect accomplishment from end to end—and this is *not* 'Taffy.' I spent three hours after its arrival in a careful survey, page by page, of its admirably compiled text, and admirably make up. As a text book for 'Ye Comp,' I found not even the smallest detail to criticise, and this is *honest truth*. The selection of your specimen page shows the cultivated taste of the capable craftsman, and your text shows the able instructor. Your quarter of a century of teaching experience is visible in every suggestive item. Send it back! No! not if I know it! I am going to study it line by line. And then look out for criticism!!! I hope 'section two' will move off quickly, and as its merit should make it, soon run into a *second* and *third* edition. More success to you!—Yours sincerely from both of us, Robert Hilton."

APROPOS, I hope everyone who has the happy opportunity is examining and admiring the fine portfolio of work of the students of the London School of Printing. A very great honour to them, and Mr. Riddell and his staff.—Frank Colebrook.

Mr. W. H. Thomas

WE regret to record the death of Mr. W. H. Thomas, J.P., principal of the firm of Jordison and Co., Ltd., printers, Middlesbrough. Mr. Thomas' end came suddenly, as the result of a seizure, and it removes one who was prominent in the printing trade as well as being a public figure in the life of Middlesbrough. He was president of the North-Eastern Master Printers' Alliance, a member of the Executive of the Federation, and a representative of the employers on the Joint Industrial Council. Mr. Thomas was 66 years of age. At the funeral the Federation of Master Printers was represented by Mr. H. E. Woolston, hon. secretary of the Middlesbrough Association of Master Printers, and the North-Eastern Alliance by Mr. J. English, secretary. Among the wreaths sent was one inscribed "From the President, Vice-president, and Members of the Council of the Federation of Master Printers."

Federation of Master Printers' Emblem

At the last meeting of the Council of the Federation of Master Printers, the accompanying design was selected for the Federation emblem. It is the desire of the Council that the emblem shall be used on stationery by all members, as well as by Associations and Alliances affiliated to the Federation.



The Next International Printers' Conference

At the last meeting of the Council of the Federation of Master Printers Mr. Austin-Leigh speaking of the recently-held International Printers' Congress at Sweden suggested the possibility of the next Congress being held in London at the same time as the Seventh International Printing Exhibition, which is to be held at the Agricultural Hall, in May, 1925.

Berlin Printers' Strike

CONSTERNATION has been felt in Germany by the strike of the printers of bank notes owing to the phenomenal increase in the cost of living. Wages fixed at the beginning of one week prove hopelessly inadequate before the end of it. Printers demanded a wage of twenty gold marks a week, and the hand printing presses were closed down for two or three days, much to the inconvenience of the trading community.

Co-operative Advertising to the Process Trade

WE are not surprised to learn that the Federation of Master Process Engravers have almost completed a scheme for the co-operative advertising of illustrations. Every member of this Federation of necessity believes in advertising, and we think they are wise in uniting in one great national scheme, not to bring all business up to a given house, but to create a wider demand for illustrations throughout the country. As we have often pointed out co-operative advertising has made wonderful strides. The number of trades that have successfully used this method of bringing attention to their products is now very large. But in none of these cases was there a better opportunity of increasing the demand than there is for process engraving. In every case of systematic co-operative advertising greatly increased demand has resulted such as could not possibly have been the case had the same sum of money been expended by individual firms, each one putting out his own appeal. We think this is the right line to take, and shall watch with great interest the development of the scheme.

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AMERICAN TYPE FACES

ORIGINATED BY THE AMERICAN TYPE FOUNDERS COMPANY

This Foundry is continually producing new faces and is responsible for the introduction of many popular and complete type families, which include the Cheltenham in twenty-three distinct faces, the Bodoni in nine, and many others, including those shown on this page.

Cloister Oldstyle

Cloister Italic

CLOISTER TITLE

Cloister Bold

Cloister Bold Italic

CLOISTER BOLD TITLE

Cloister Bold Condensed

Goudy Oldstyle

Goudy Italic

GOUDY TITLE

Goudy Bold

Kennerley

Kennerley Italic

FORUM

Motto Series

Souvenir Series

Drew Series

Della Robbia Light

Packard Series

Packard Bold

CONDENSED COMSTOCK

Comstock

COPPERPLATE GOTHICS

HEAVY COPPERPLATE

LIGHT COPPERPLATE

HEAVY CONDENSED

LIGHT CONDENSED

HEAVY EXTENDED

LIGHT EXTENDED

COPPERPLATE BOLD

GOTHIC SHADED

ENGRAVERS SHADED

TITLE SHADED LITHO

Antique Shaded

Chelt. Bold Shaded

Chelt. Bd. Italic Shaded

Chelt. Extrab'd Shd.

Bodoni Bold Shaded

Franklin Gothic Cnd. Sh'd.

Invitation Shaded

Roycroft Tinted

Typo Text

Wedding Text Shaded

Iype Shaded

Engravers Old English Open

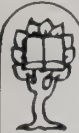
Washington Text Shaded

See the previous issues of "The Caxton Magazine" for other A.T.F. Faces.

Sole Agents for
The American Type Founders
Company



Offices & Showrooms:
8 Fulwood Place, High Holborn,
London, W.C. 1.



THE CAXTON MAGAZINE

A PROGRESSIVE ORGAN
OF THE GRAPHIC ARTS

Edited by A. E. OWEN-JONES



Production

By BRIGADIER W. WRIGHT BEMROSE, Chairman of Joint Industrial Board.

IT is a good sign that so many men engaged in commerce are at the present time considering and publishing their views on how we as a nation are to reinstate ourselves in the world's markets, for this activity shows a growing anxiety, an anxiety which is clearly being displayed by financiers, manufacturers, trade union leaders, and the workers themselves.

Let us first try to summarise what it is we as a nation require in this direction. For we are not seeking to advance the circumstances of any section of the community at the probable expense of another section.

We require employment for over a million unemployed men. This implies more work, more orders. We can only get these orders (or work) in a competitive market, and we require them principally from abroad, so that they may act as a set-off to the imports we daily receive from other countries. So price is a governing factor. And price is dependent on the cost of production.

"Economic production" is then a great factor in our prosperity, the prosperity of all engaged in production, no matter what the product or the part they play. Have we then established as a fact the absolute necessity for production on such a basis and at such a cost as will open foreign markets to our goods? If so, we may proceed to consider how we can attain our object, not only without injury to those interested in production—for that would not encourage them—but, on the other hand, with a prospect of greater employment, and consequently more general prosperity.

How, then, can production be cheapened? By

- (a) The best equipment of plant.
- (b) Good management and finance.
- (c) Good organisation of works, including machinery and workers.
- (d) The support of every worker, no matter what his part may be.
- (e) The recognition by every worker of the necessity for "greater production."
- (f) The elimination of all or any restrictions tending to limit what a worker can reasonably do. And
- (g) Co-operation of all concerned in their mutual interests.

Let us now investigate the ingredients that go to the making of success, and assess the responsibility of those concerned for their carrying out.

There can be no doubt as to the employer's responsibility for maintaining his plant in the highest possible state of efficiency. This is not always easy, especially in these days of bad and unremunerative trade, and yet, in most works, signs will be evident of his attempt to fulfil this obligation to himself and to those he employs, for self-preservation is a strong incentive.

In like manner he will, to the best of his ability, see to his management. But, whilst finance will often trouble and impede him, management is more within his control, and he will do well to take others into his confidence, for a well-managed business depends on more than the principal, and even the help of his staff can be usefully augmented by those more closely associated with the actual work of the establishment.

On the question of organising his works, great assistance can often be given by the workers, if they are approached in the right manner. And so the co-operation of the whole place can be secured, and again—to the advantage of all concerned. The support of each individual worker is equally essential to success; to the success of the workers as much as to the success of the house. We cannot lay too much stress on the importance of such success as may be attained being to the advantage of *all concerned*.

A non-successful house—or trade—cannot do justice to itself or its workers, and so it is becoming more and more recognised that trade unions should, and must in their own interests, pay more attention to *economic production* and to the general welfare of the industry on which they depend for their livelihood. It is not sufficient that they should look only at wages, and formulate rules (which sometimes actually operate against their interests in the long run) without even *considering* the factors which govern wages.

Wages are the product of work accomplished and sold, and they can be improved as and when the goods which they play an important part in producing are produced to the best advantage and at such a cost as will create or hold a market. In short, wages would cease to be so large a factor in the cost of production, and consequently would not need such close watching by the employer, if production could be increased and economies effected in other directions.

If the trade union leaders carefully study the cause and effect of production on wages, they will realise that the worker is, in the long run, as dependent on the results of his labour as is his employer, but with this difference: the worker is paid irrespective of whether their joint efforts have been successful financially, whilst the employer takes the risk of whether he will get anything as his share of the venture.

The cumulative effect of this is that, unless the employer can—over a period of time—secure, as his minimum share, sufficient to keep his capital intact, outside the salary he is entitled to, he must either close down or cut wages to make both ends meet. And it is here where the leaders of trade unions need to investigate their present policy, and see if after all they are not possibly making a mistake,

and, if not killing, at least not helping to feed, "the goose that lays the golden eggs."

The worker is himself a very large consumer, and if by his assistance prices could be reduced, he would benefit not only as a purchaser, but he might look for a retention of his present wages, owing to increased production, rather than a reduction—which must be inevitable on a dwindling and less remunerative trade.

Reduced cost in the articles of daily life is equivalent to an increase in wages. In other words, it is the purchasing value of the sovereign that we have to watch. This is demonstrated by the printers of Berlin asking for 36,000,000 marks for their week's work.

Further, a reduction in prices would tend to create a greater demand—at home and abroad—and consequent decrease of unemployment. But what do we often see, when we open a trade union journal? Why, suggestions for strengthening the union's position as a fighting machine! Some articles which one sees give the impression that the object of the union is merely to fight, and not to assist forward the industry on which it depends. No mention is made of its relations with business; no anxiety is expressed as to the welfare of its industry; no suggestions of co-operation are made. Let us strive to be fair!

The present relationship between the employer and those he employs may be the natural outcome of the past, of differences and want of understanding. But is this to go on in perpetuity? Do we not claim to be more enlightened now and more far-seeing? Have not the employers shown any signs of desiring to get to a better understanding? Have not numerous schemes for profit-sharing been tried, and failed, because the particular industry was not sufficiently prosperous to bear the cost of maintaining them, or rather because there were insufficient profits to divide? Have they not

striven, and are they not still striving, to find some way of assisting those who are unemployed, and have they not failed, largely owing to the simple fact that the industry cannot bear the burden? And, incidentally, are not the trade unions also finding the financial strain too great?

Anyway, it is most depressing for those employers who are endeavouring to secure a better state of affairs to find prominently in the minds of at least some of their employees so strong a fighting attitude. Fighting can lead only to loss, disaster, and an all-round lowering of the industry, and of all employed in it! This is now being painfully exemplified by the numerous strikes which have recently taken place—strikes which are tearing our remaining trade to pieces. The workers cannot disclaim responsibility for those which are unauthorised, and for those which have arisen from other causes than differences with employers. The bad effect of strikes is further unemployment, the raising of prices, the consequent loss in trading, and a general lowering of prosperity!

The prevention of strikes and lockouts is then a first essential to a better state of affairs, and all that is meant by a return to better times. Do our present methods represent the best we can do?

The alternative—and it seems a good one—is to utilise our Joint Industrial Council as a common ground of meeting, with a view, not of fighting (this can always be done as a last resort, but not as a *starting point*), but with a determination to find some way of improving matters in the interests of all.

Cannot we as an industry give a lead to brighten these dark and depressing days, when so many of our own people are finding things increasingly difficult and uncertain and the question of even successfully carrying-on forces itself upon the attention?

Metals for Stereotyping

AT the annual meeting of the Institute of Metals, held in Manchester last month, the question of metals used in the stereotyping process was discussed, and some of the problems arising out of this branch of metallurgy were dealt with.

Captain John Cartland drew attention to some of the metallurgical problems that awaited solution in the processes of stereotyping. It might appear to some metallurgists who were not familiar with the details of the work in the printing office that high refinement, skilful manipulation, accurate temperature control, and correct proportion and purity of the alloys could be over-emphasised. But, he said, the demands made of the stereotype plate were unlike anything that was required of other castings. The utility of the plate depended upon the high finish of the skin or face. The reliability factor and the speed factor were exceedingly important. In the newspaper office a delay of even a few minutes could not be afforded, while the results were subjected to the criticism, not of a few experts, but of many thousands of newspaper readers. Describing some of the modern autoplate machines for making the castings, Captain Cartland said it had been found that new alloys did not work as well in these machines as metals that

had been used and re-cast several times. This seemed curious, but it had been definitely established in practice. This presented an interesting problem for metallurgists to consider.

Dr. W. Rosenhain said that the industry was very important and larger than many persons realised. Some newspapers used several tons of metal a night in their stereotyping foundries, and the materials used had not received the attention they ought to receive. The composition of the metal used raised a very interesting question. The metal had a lead base, lead being used instead of tin probably for reasons of economy. He thought the printer was calling upon the manipulator and the engineer to do a very difficult thing in producing at great speed very perfect castings out of material that was not quite suitable for the purpose.

Mr. A. H. Munday (Messrs. John Fry) said that the English method of stereotyping was the envy of the world. Recently he had a party of Americans in his office, and they admitted that, while they held a high opinion of their methods of electrotyping, they thought American methods of stereotyping were not comparable with English practice.

Our Planning Board

By E. SYMES BOND

[The following article is written by Mr. E. Symes Bond, of the Vase Press, Thrapston. Mr. Bond bought a small business in this little country town some three years ago, and is succeeding in a wonderful degree in building up quite a reputation for work of a high-class order. Some reference to this work will, I hope be made by Mr. Naylor on another page. It is always interesting to learn how these businesses come into their stride, and this article is one way out of a common difficulty.—Editor.]

WE had been reading "Efficiency" and "System." Also we had been greatly impressed by the great "Progress" charts with intricate "curves" in coloured ink in the offices of our engineer customers. And we really wanted something. We don't possess that wonderful memory which can rattle off the dates of all the kings of England, or give without hesitation the price per pound of white supercalendered on October 17 of last year. When a job comes along we accept it gratefully, book it, and write up all the instructions carefully, including the "date wanted," and it vanishes into "that bourne from which"—well, not exactly that, but

Manifestly an efficient firm like ours should know, as our engineering friends profess to know, what every man and every machine is doing, can do, and will be about to do.

Our Bright Youth designed a working model of the whole works, with two push buttons, labelled "To-day" and "To-morrow." When you pushed "To-day," he explained, there would appear on every frame, and on the feed-board of every machine, full details of the work being done. It was to work by indicators from each frame and machine. He is great on modern methods, reads American business stories, and was much hurt when we suggested, as a cheaper and simpler method, two girl runners for each comp. and machineman, dressed in a neat and simple uniform of dark green, one of whom would always be in the office writing up the indicator whilst the other was on her way to and from the workmen with information.

Finally we decided on a Planning Board. Funds were low, so we didn't buy one of the metal-grooved things you slide cards in, but we pasted a sheet of paper against a nice wooden part of the office wall, drew lines down through it, and wrote headings on it like this:

	COMP.			STEREO	MACHINE.			BINDING.				Cut & Trim	Out Work	Pack
	To give out.	1	2		Ready	1	2	3	Folder	Perf.	Stitcher	Number		
7.30	.	.	.	.	.	.	.	.	.	.	.	.	.	.
8.0	.	.	.	.	.	.	.	.	.	.	.	.	.	.
8.30	.	.	.	.	.	.	.	.	.	.	.	.	.	.
9.0	.	.	.	.	.	.	.	.	.	.	.	.	.	.

it goes into the works. Later the telephone rings and Mr. Brown wants to know if we have done that little job we promised to-morrow, because—. We put our hand over the mouthpiece and earnestly inquire of our right-hand girl, "Who is Mr. Brown, and what is his job?" "Don't know." "Ring the machine-room, quick, and ask if they know, and look in the order book." She does both together, whilst we return to hear, "You remember, you promised, yourself, when I called last week." "Perfectly," we murmur, mentally calling up all the callers of last week, and wondering which should be labelled "Brown." Then the order book is hoisted up before us with a finger pointing to the job, promised to-morrow, unheard of since. "Machine-room hasn't seen it." So we say something to placate Mr. Brown, and then tour the works to find that job.

Every day we get such little wastes as rush jobs coming down to the machine-room just as all the machines are full up, and something has to be lifted. Or the head machineman gets sarcastic about the office efficiency because he has had to wash up three times for red to-day, when all the jobs might just as well have come together. Moreover, the comps. have an irritating habit of always taking the wrong job next, instead of the one we thought they would take.

At equal distances down the lines, opposite the times, we drove in nice round-headed brass tacks. Then we cut up little cards from offcuts which cost us nothing, and got a girl from the binding room to punch a hole in them with an old eyelet hand punch, because there was no other the right size. Then she numbered them from our last job number, and "the latest efficiency stunt," as the works called it, commenced. Now for every job we book up we stamp the date on the card of the same number, with an abbreviation of his name that the customer wouldn't recognise, quantity and job, and symbols for operations: thus—→

If it is wanted urgently we write a "U" in red pencil on it. If wanted by a certain date, we write the date over the hole. If in coloured ink, we draw a red diagonal line across the card, and if red ink, a cross. Then we hang it under the first operation, and if it is to go into another department the same day we put a green card in that second department, with just the number on it.

Now for the part of the scheme variously spoken of by members of the staff, according to their grades of reverence, as "a jolly good idea," "the best idea yet," "the only sensible thing they've

o
7631
June 17
J. W. Co.
10,000
4to. circs.
C. M. P.

ever done. This is a "diary pad," large-post quarto, with space for date and name of department at head, and columns headed, "Job No.," "Operation," "Remarks," "Report."

Each morning the head of each department receives his pad, the top sheet of which has been filled out in the office, from the "planning board," showing the jobs promised for the day, or the jobs advisable to take up, in their best order, and with any notes under the heading "Remarks."

Thus, for instance, the machine or binding departments have notice of jobs which may be coming to them later in the day, and all know which job should be taken next, eliminating many journeys to the office.

"Report" shows at the end of the day whether the expectations have been fulfilled, and gives much useful information about jobs which might otherwise not be noticed by the right man.

The planning board is kept up to date by these reports, and by finished work tickets as they are sent in each night, also during the day by the reader, who passes every proof or operation, moving the cards along as he does so.

Now we can see at a glance at any time how jobs stand; a job cannot get overlooked, for the board is searched every night for the best arrangement of work, and jobs are arranged to best advantage for each department.

Stationers' Company and Printing Industry Technical Board

Composing Examination, 1923

SUGGESTED ANSWERS TO QUESTIONS

Question 1.—What do you understand by the term "point system"? State the advantages, and the nearest equivalent to brevier, long primer, great primer, double pica. (15 marks)

Ans.—The term "point system" signifies that the leading typesetters have adopted a uniform standard of measurement for type, rules and spacing materials. This standard of measurement is applied to the body, beard and width of type. The sizes of type are graduated from 5-point to 96-point, and the beards of all type measure a definite number of points varying according to the size and class of letter.

All type, rules and spacing materials being cast or cut to definite measurements, the most important advantage of the point system to the printer is that materials from different foundries may be used together. The composition of display and tabular work is simplified and the necessity of cutting material by the compositor obviated. Perfect alignment is secured when two or more type faces of the same size are used in one line without resorting to the use of card or paper—a necessary practice before the introduction of the point system. Two or more sizes of one face can be justified by utilising point leads or spaces. Casting-off copy is simplified—an advantage to the display man, lay-out artist, and estimating clerk.

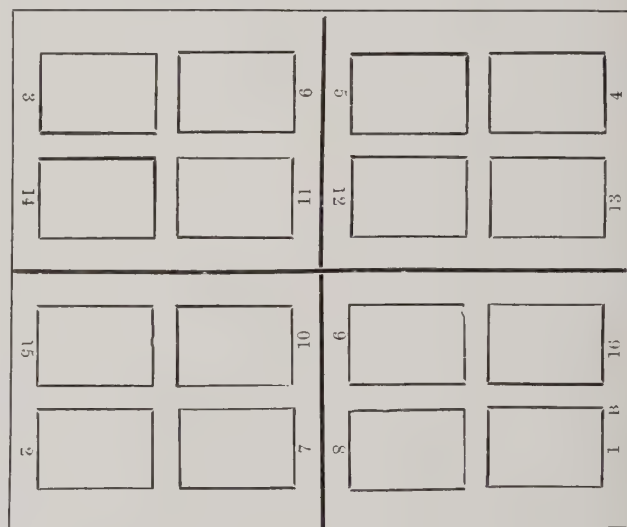
The nearest equivalent point-system sizes are as follows:—

Brevier	...	...	8 point.
Long primer	...	...	10 point.
Great primer	...	...	18 point.
Double pica	...	...	22 point.

Question 2.—Why are signatures used in book-work? Sketch the imposition for a 16-page, indicating position for signature. (10 marks)

Ans.—Signatures are small letters or figures printed on the first page of each section of a book, and run consecutively to show in what order the sections are to be placed. They are a guide to the

binder when gathering and collating, and they are used to designate formes in the composing and machine departments.



When sixteen pages are imposed as a sheet of octavo, signature B would appear on page one in the outer forme, and B2 on page 3 in the inner forme.

Question 3.—Manuscript of 3,000 words is to make a 4-page circular (type area of each page, 9 in. by 7 in.), making allowance for block 3 in. by 2 in. What would be the size of type required? (20 marks)

Ans.

Words in copy total	...	...	3000
Add 5% for short lines at the end of paragraphs	...	...	150
			3150
Allow 3 ems for each word, 3150×3			9450 ems

Wording is to occupy 4 pages, each
page being 54 ems deep by 42
ems wide: ... $54 \times 42 \times 4 = 9072$ ems
Deduct space for block: $18 \times 12 = 216$ ems
8856 ems

The problem is now solved by proportion, the answer being the square of the size of type to be used for the composition of the given number of words in copy:

$$\begin{array}{ccccccc} \text{Ems} & : & \text{Ems} & :: & \text{Size of type} & : & \text{Size of type} \\ 9450 & : & 8856 & :: & 12 \times 12 & : & x \\ 8856 \times 12 \times 12 & = & & & 23616 & = & 166 \\ \hline 9450 & & & & 175 & & 175 \end{array}$$

$$11 \times 11 = 121$$

$$11 \times 12 \text{ (11-point type plus a 1-pt lead)} = 132$$

Ans.—11-pt. type leaded with a 1-pt. lead.

In the above sum it was assumed that the allowance for block, 3 in. by 2 in., included the necessary white space to separate the block from the type.

Question 4.—State the weights of the following sizes of paper: 27 in. by 34 in., $16\frac{1}{2}$ in. by 21 in., 60 in. by 40 in. based on double royal 40 lb. (10 marks)

$$\begin{array}{ccccccc} \text{Size} & : & \text{Size} & :: & \text{Weight} & : & \text{Weight} \\ 40 \times 25 & : & 27 \times 34 & :: & 40 & : & x \\ 27 \times 34 \times 40 & = & & & 918 & = & 18 \\ \hline 40 \times 25 & = & \text{(after reduction)} & & 25 & = & 36 \frac{18}{25} \end{array}$$

$$\text{Ans.—} 36 \frac{18}{25} \text{ lb.}$$

$$\begin{array}{ccccccc} \text{Size} & : & \text{Size} & :: & \text{Weight} & : & \text{Weight} \\ 40 \times 25 & : & 16\frac{1}{2} \times 21 & :: & 40 & : & x \\ 33 \times 21 \times 40 & = & & & 693 & = & 43 \\ \hline 2 \times 40 \times 25 & = & \text{(after reduction)} & & 50 & = & 13 \frac{43}{50} \end{array}$$

$$\text{Ans.—} 13 \frac{43}{50} \text{ lb.}$$

$$\begin{array}{ccccccc} \text{Size} & : & \text{Size} & :: & \text{Weight} & : & \text{Weight} \\ 40 \times 25 & : & 60 \times 40 & :: & 40 & : & x \\ 12 \times 8 & & & & & & \\ 60 \times 40 \times 40 & = & & & & & 96 \\ \hline 40 \times 25 & = & \text{(after reduction)} & & & & \end{array}$$

$$\text{Ans.—} 96 \text{ lb.}$$

Question 5.—Give the definition of stereo, electro, zinco, and halftone, stating for what class of work each is suitable. (15 marks)

Ans.—A stereo is a metal cast made from a paper mould taken from type or blocks. An impression of the type matter is made by means of a mould of moistened sheets of specially prepared paper. Molten metal is poured upon the mould and allowed to cool and harden, when it forms the stereo plate.

Stereotyping is the method of duplicating usually adopted for general commercial work, newspapers and bookwork.

An electro is a duplicate of a block or type produced by an electro deposit of copper on a mould made in wax. This forms a thin copper shell which is backed with metal to give it the requisite thickness and strength. Electrotyping is the best process for the duplication of halftone blocks, rule formes, and high-class bookwork.

A zinco or line block is produced photo-mechanically from an original which consists of black and

white contrasts such as simple lines or separate dots or masses. After the negative has been taken it is printed on to a sensitised zinc plate. This plate is then placed in acid which bites away the blank portions, leaving the design or picture in relief. This process is suitable for the reproduction of a pen and ink drawing, a page of letterpress, a sheet of manuscript, an impression from a wood-cut or steel or copper engraving.

The term halftone is used to describe plates produced by the use of a cross-line screen which is placed between the lens of the camera and the sensitive photographic plate. The action of the screen breaks up the picture, into thousands of dots which vary in size according to the density of the original, giving tone values, and not mere black and white contrasts. The halftone process is the ideal method of reproducing printed copies of photographs, oil paintings, wash drawings and water-colours.

Question 6.—Of what use is the “lay-out” to you? Sketch one for a trade paper advertisement (type area $3\frac{1}{4}$ in. wide by $7\frac{1}{4}$ in. deep), using the following wording:

“Printing as the master salesman. The effective preparation of printing publicity is a matter of technical education, careful compilation of copy, correct designs, good blocks, ink, paper and high-grade printing. These are some of the essentials that make printing the master salesman. The firm of Print Sales, Ltd., Chancey Lane, London, have made such printing their only product for the past twenty years.” (30 marks)

Carefully indicate style and size of type to be used.

Ans.—The preliminary sketch or lay-out is necessary for every displayed design. If carefully drawn, it gives a clear conception of the finished design before the actual composition is commenced. It should show the position and width of main lines, the area to be occupied by any groups of solid matter, and the amount of margins inside and outside the border. By working to a well-thought-out plan the actual saving in time taken in composition will more than compensate for the time allowed for drawing a lay-out. The preliminary sketch does away with the uncertainty that always exists when composing a displayed job without any definite plan.

(The average student would probably require from twenty to thirty minutes to draw the lay-out.)

Exhibition of Modern Printing

FROM October 1 to 20, the Design and Industries Association will exhibit at their offices, 6, Queen Square, W.C., a collection of modern printing, in which a feature will be made of newspaper advertisements. Admission to the exhibition, which is open from 10 to 6 o'clock, is free.

Printers' Pension Corporation

At a recent meeting of the Council of the Printers' Pension Corporation, held at the Almshouses, the Medical Officer reported the continuance of good health amongst the inmates. This is very gratifying in view of the great age of the recipients. There being no vacancy, the customary election in October will not be held.

Example 30 is the first of a 4-page demy-8vo leaflet advertising the Printing Classes at the Camberwell School of Arts and Crafts. Set in Caslon Old Face, and printed in black, with border and monogram in red, this leaflet is fairly typical of the class of work turned out at this school: plain, unpretentious, straight to the point, and in good taste. The actual size of border is 30 by 22½ ems wide.

During a visit to this school last year, I saw some Humanistic Roman most beautifully drawn on a blackboard; any instructor who could go to such infinite pains to produce such fine lettering in chalk, merely to be rubbed out again, must possess that capacity and patience for bringing out the best in any students fortunate enough to study under him.

Example 31 is the first of a 4-page foolscap 8vo leaflet advertising No. 2 of a series of handbooks being prepared by W. H. Slater, the essential details being gathered over a period of many years as a technical instructor and printer. Set in old style types, with bands in Bullfinch Border, and printed in black on buff stock. Actual type dimensions 35 by 20 ems. There is nothing very special in this example; but "it gets there"—and that is the essence of good typography.

Now let us take a trip across the Atlantic Ocean—on paper. Edmund G. Gress, editor of *The American Printer*, took a trip across on a boat, and has recounted his experiences in a little book under the title of "A Dash Through Europe." This is just like a friendly chat, showing many snapshots taken by the way—which, with other illustrations, total 125 in all. I read an account of this trip as a serial in *The American Printer*; but the book, although little more than a revised reprint, seems to present the journey in a different aspect, and, not being quite so detached, is far more instructive.

In an intimate, chatty manner the author tells of visits to ancient printing offices, famous art galleries, cathedrals, palaces, libraries, museums, and tombs, a book fair and art exposition, continental technical schools; where Franklin lived in France, and to a chapel in London where Franklin set type; of visits to the sites of Aldus, Caxton and De Worde—interspersed with valuable hints for getting about in foreign countries. Altogether a delightful book, interesting and educational; one can almost imagine it is Edmund G. Gress speaking. It is printed on matt art paper (because of the halftone blocks) in Scotch Roman, and is very clear and readable.

Talking of Americans, it may not be out of place to devote the remainder of these notes to samples of American printing. Examples 32, 33, 34, 35 and 36 are from the Oswald Press, New York (courtesy Edmund G. Gress); for Examples 37, 38, 39, 40, 41, 42, 43, I am indebted to Hal Marchbanks, of the Marchbanks Press, New York.

Proud as we all are of the work produced by our leading English printers, the good job printer of America has a style of his own which ranks with the best for quality of design and workmanship.

Example 32 is a 14 in. by 8½ in. announcement for an Exhibition of Books of the Year by the National Arts Club of America, set in Cloister Old Style, with decoration in Old Printers' Flowers,

printed on hand-made paper in black and brown. Compact, yet easily read, there is no waste space. Notice how the initial A stands alone—it is a word by itself—many printers would have run the first line close up. If it had been six points wider and deeper it would have ranged at foot with fourth line; but this "happening" is not a crime under the circumstances. The line in Cloister Black—"The Galleries are"—has been deliberately placed out of centre; or rather, centred inclusive of ornament, which is in red in the original. The word "are" might have been omitted, and so given the line its full display effect.

Examples 33, 34, 35, 36 are selected from a series of envelope stuffers issued by the Oswald Press, each 5½ in. by 3½ in.; all are printed in colours on hand-made or other stock suited to the subject involved, and all line blocks are in accordance with period illustration.

Example 33 (Manuscript Making) is set in Cloister and another Black letter with Missal capitals, and printed in black, red and gold. The illustration depicts a Benedictine monk of the dark ages at work copying manuscript books, with descriptive matter on page 3 (not shown here) giving details of the work and tools of these early writers.

Example 34 (The Winged Lion of St. Mark, used as the imprint of the Oswald Press) is set in Forum, one of the many designs by F. Goudy, with type in black and border in red on a brownish "Italy" paper. This little brochure goes briefly into the history of the imprint (or trade mark), dating back to Fust and Schœffer in 1457. During the Renaissance period master printers were required to mark all of their work with some trade mark or design. An excellent setting. Notice how the decoration is mostly at the head, the type starting about one-third of the way down on the page.

Example 35 (Block Printing) is set in Old Style Antique, and printed in black with imprint in raw umber on brown "Italy" stock. Superficially, this is not well printed, but appears to have been so done with a purpose, for on the inside of this little folder appears a reproduction of the "Image Print of 1423"—the first block print with a date. The entire use of capitals gives the necessary strength, with a degree of coarseness suggestive of early printing.

Example 36 (The First Page of Displayed Type Composition) is set in Cloister Old Style, and printed in black with surround in blue on white hand-made paper. Here we have a study in the grouping of capitals and lower-case on the same page. "The First Page of Displayed Type, arranged by Jenson at Venice in 1471," is reproduced in miniature on page 2 (not shown here). Set all in capitals, there is sufficient character discernible in the lettering to suggest at least one of the sources of inspiration drawn upon by our great designers of letters of to-day for such series as Cloister, Forum, Kennerley, Dolphin, Verona, Italian Old Style, and other series of a kindred nature. The "set" of the type in those days was very close—almost too close, in fact; whilst the typesetters of to-day have a tendency to err in the other direction.

THE NATIONAL ARTS CLUB
cordially invites all book-loving people to
visit the Fifteenth Annual Exhibition of the

Books of the Year

in its Galleries at 119 East 19th Street, between
Fourth Avenue and Irving Place, New York

Thousand volumes of the most excellent product of
America's authors, publishing houses, and presses
are there gathered together, arranged amid Colonial
surroundings reminiscent of the Nation's earliest
days now three hundred years gone by, and offered to the public
for their instruction, education and enjoyment.

The Exhibition is further enriched by a collection of COLONIAL
BOOK-PLATES, provided by the American Book-plate Society
and an Exhibit of EARLY AMERICAN PRINTING, furnished
by the American Institute of Graphic Arts.

In these charming Colonial rooms, furnished and decorated in
authentic Puritan style through the courteous cooperation of the
house of John Wanamaker, you may at leisure browse among the
best literary productions of the year, at your ease "read, mark,
and inwardly digest" what books are new, readable, and good,
and choose not only new volumes for your own book-shelves,
but pleasant holiday remembrances for your friends.

The Galleries are

open to the public from 10 in the morning until 6 at night,
beginning on the 4th of November and ending on the 26th.

JANUARY 1923



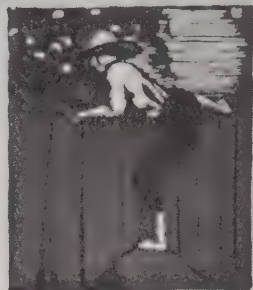
FROM about 1450, when the first
books were printed from movable
types, down to 1923 there has been
a steady stream of printed things from
presses all over the world.

We are proud to belong to a craft that
has been helping along the civilization of
mankind for nearly five hundred years.

The Marchbanks Press
114 East 13th Street, New York

January, 1923

Sun	Mon	Tues	Wed	Thurs	Fri	Sat
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			



SEPTEMBER 1922

If you really want a thing, go for it—
direct. Boys get things that way, but men
sometimes forget how they attain as boys.
Business can be had if you go for it with
admission to good printed advertisement.

THE MARCHBANKS PRESS
114 East 13th Street, New York

SEPTEMBER 1922

Sun	Mon	Tues	Wed	Thurs	Fri	Sat
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

Nineteen Reasons

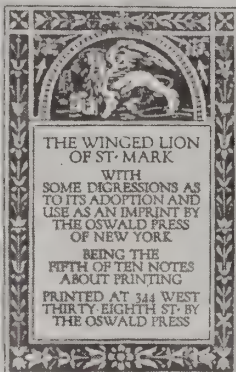
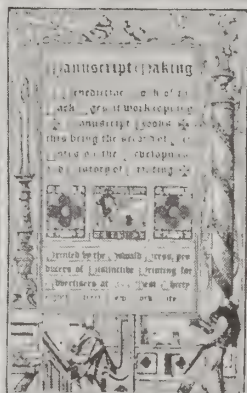
During the recent examination of the relative merits of Edison Electric Service versus Private Plant Service
[19] nineteen reasons were found in favor of Edison Electric Service

Reason Number Four

[4] Absence of the danger always attendant upon the presence of
high-pressure steam



The New York Edison Company Wholesale Bureau
Irving Place and Fifteenth Street



BLOCK PRINTING

BEFORE THE INVENTION
OF TYPEGRAPHY THIS
WAS THE THIRD OF A SERIES
OF TEN NOTES ON THE DE-
VELOPMENT OF PRINTING

FIRST BLOCK PRINT
BEARING A DATE

PRINTED BY THE OSWALD PRESS
PRODUCERS OF FINE PRINTING
FOR ADVERTISERS AT 344 WEST
38TH STREET, NEW YORK CITY



FIRST PAID UP ENGLAND
THE OSWALD PRESS
344 WEST 38TH STREET
NEW YORK CITY

This being the fourth of
Ten Notes on the History
& Development of Printing
issued by the Oswald Press
344 West 38th Street,
New York City



Courtesy of A. & M. Keraghousian

List Plates from Pin Drawing

HILL & COLLINS CO. REGAL ANTIQUE-INDIA-25 X 38-70 LBS.

WILLIAM L. BEAVER, *President*

BARCLAY BEAVER, *Secretary and Treasurer*

PETER FRANK, *Vice-President*

KNICKERBOCKER BINDERY

40 West 13th Street, New York

Telephones CHelsea 4131-32

CHICAGO

SAN FRANCISCO

PHILADELPHIA

MILLS AT FREEHOLD, N. J.

A. & M. Karagheusian

Manufacturers of DOMESTIC RUGS • Importers of ORIENTAL RUGS

Sole Selling Agents for PENNSYLVANIA AXMINSTER CARPET CORPORATION

PHILADELPHIA, PA.

354 Fourth Avenue New York



CLARENCE H. WHITE SCHOOL OF PHOTOGRAPHY

122 EAST SEVENTEENTH STREET, NEW YORK

EXAMPLES 41, 42, 43.

Three typical American Stationery items of simplified composition. Each is a study in space value and lengths of lines. The italic in the centre job may be a trifle overdone, but the Swash Caslon Capitals are the making of it.

The originals of these last four examples are very inspiring, and show the cleverness and experience of the designer to advantage. But they set me wondering to this extent: Every lover of Printing would treasure a series of these folders, for each is a little work of art unto itself; but will (or does) the prospective customer—who only uses printing as a means to an end—grasp the full significance of these little jobs, *i.e.*, a method of expression by the Oswald Press to convey the idea that *they know their business*? Will they impress the customer sufficiently for him to ask this question: Can you understand my business, and give it effective expression as you have to your own? Possibly the Oswald Press had already foreseen this, and catered for it. At any rate, I can quite believe they have. It is so very difficult in a limited space to discuss the ins and outs of an advertising proposition in which these delightful examples form a part; but they appeal to me so strongly that I should very much like a complete set. (Other American printers, please copy.)

Now for a few minutes with the Marchbanks Press. In Example 37 (January, 1923) it is very appropriate that an infant should be turning over a leaf at the commencement of the year, with the old inking ball at his side symbolic of the Craft of Printing. Set in Kennerley and printed in sage green; actual size 9½ in. by 4 in.

Example 38 (September, 1922) shows a direct linking-up between illustration and subject matter, rather clever in its forceful appeal to the merchant that he also must dare and risk something if he wishes for results—but he must be sure to go to the Marchbanks Press for his printing.

There are “reminders” for each month of the year, with illustrations in the bold, firm hand of Allen Lewis; and one in particular has a “kick” in it well worth repeating: “The printer has every reason, and should have every chance, to know a great deal of his customer’s business. The more he knows of the business, the more able he is to handle the printing of that customer. And we maintain, too, that every firm should have a sort of friendly doctor relationship with its printer.” Very wise counsel indeed, which is carried out by successful advertising service agencies all over the world.

Presentation to Mr. C. W. Bowerman, M.P.

To mark the high esteem in which he is held by Trade Unionists, Mr. C. W. Bowerman, M.P., received an illuminated address and a pension of £300 a year on his retirement from the secretariat of the Trade Union Congress under the age limit. Mrs. Bowerman received a pendant.

The President spoke of the credit and distinction with which Mr. Bowerman had discharged his duties, and recalled that he had attended every congress.

Mr. H. Gosling, M.P., said Mr. Bowerman had set the example of a gentleman, and a fine fighter, who never hit below the belt.

The whole of the delegates rose and sang, “For he’s a jolly good fellow.”

Mr. Bowerman briefly replied, saying that his great consolation was that he carried with him many pleasant memories of courtesies extended to him.

Example 39 (Nineteen Reasons) is one of nineteen blotters prepared for the New York Edison Company. One can easily understand that as the hand performs the operation of blotting from left to right it brings into direct vision a “reason” in favour of Edison Electric Service—short and crisp enough to be read at a glance, the original being set in 24-point Caslon Old Face.

Example 40 is a leaf out of a booklet giving practical work printed on Dill & Collins Co.’s Regal Antique India paper. Lettering as well as decoration in this instance has been drawn, though some of the pages are set entirely in type. The artist has grouped his capitals all in one size—many a compositor would have been sorely tempted to put the catch lines in smaller type, but it would be incorrect to do so.

Examples 41, 42 and 43 are three letterheads demonstrating the use of Old Face type taken from a 4-page leaflet on the subject. As the Marchbanks Press say in their foreword, “The Knickerbocker and Karaghensian heads show good arrangement and spacing; the Clarence White heading is in good taste, a dignified heading for a professional man. . . . Good stationery is not easy to arrange and print, but it is always interesting. Printers everywhere should try to get more of this business. Why is it that some of them use embossed or engraved letterheads, being printers? There is nothing finer than a good printed letterhead.”

The foregoing specimens from the Oswald Press and the Marchbanks Press are only small jobs; but, to paraphrase the old saying, “Take care of the pennies and the pounds will look after themselves,” so to the printer who can put his best efforts into small jobs, the large ones will be sure to follow as a matter of course. To the victor the spoils! Warmest congratulations are extended to our American cousins on the excellence of their productions—they are a credit to the profession which they serve.

Employers and employed everywhere are invited to send along specimens of which they are proud for reproduction in these columns. Address all communications for “Craftsman’s Corner” to H. Naylor, 8, Aubert Park, Highbury, N.5.

Negotiations between Printers and Wholesale Stationers

THE question of direct paper supplies is still being discussed by the Joint Committee of the two parent bodies representing these trades. Discussions have centred round the vexed question of paper for use with duplicating machines. The printers argue that these machines cannot be considered as printing plant, and that paper supplies for them should not come through the wholesale stationer. The stationers, on the other hand, feel that where these machines are used in large numbers the size of the orders might be of such proportions that the printers would have little or no chance of getting them. It was agreed that the printer should have every opportunity, and that the wholesale stationer should assist him in every way, to take these orders. The questions in dispute are being carried on in an atmosphere of goodwill which is bound to have a most favourable effect.



HOW ARE YOU SETTING YOUR DISPLAY COMPOSITION ?

If you will permit us to do so, we can show you by actual demonstration that the Linotype can set, to your full satisfaction, the whole of your display work (whether it be general jobbing, title pages of books, etc., or headlines and displayed advertisements for your newspaper), up to and including 36-point, in the best and most economical way.

Linotype & Machinery Ltd.
9 Kingsway
London

W. H. Thomas, J.P., M.B.E.

1858-1923. *An Appreciation*

[The notice in our last issue of the passing of Mr. W. H. Thomas was necessarily short, and we are glad to publish this article from the pen of a personal friend of one to whom we looked for much further service.—Editor]

IT is not easy to write words of appreciation of a very close friend so shortly after his death, especially of one who was vigorously interested in so many departments of human activity and thought as was Mr. W. H. Thomas. Thoughts about him and his varied work seem to tumble into one's mind in disconnected confusion. One thought is, however, uppermost. In his passing Middlesbrough has lost one of its most vigorous and public-spirited citizens, the printing trade one of its most farseeing and helpful members, and his friends have lost one of their most faithful and inspiring companions.

Mr. Thomas was essentially a man who did or got things done. He was connected with multitudinous organisations in every department of life, and in all he counted for much. He would be officially connected with no organisation in which he was not a vigorously active member.

Of his work to improve the real interests of the printing trade, the relations between employer and employe, and the status and technical skill of the employe as a craftsman, others can speak better than I.

As a citizen his public work during the war testifies eloquently. He was a successful speaker at recruiting meetings, a member of the Recruiting Committee, the Military Advisory Committee, Middlesbrough Interviewing Board, Soldiers' and Sailors' Families' Association, Guild of Help, United Service Fund Committee, and he was Military Representative for Middlesbrough before the Military Tribunal, and a Superintendent of the Civil Guard. He was a strong supporter of the Middlesbrough University Extension Society and Cleveland Literary and Philosophical Society. He was the founder and honorary secretary of, and generous donor to, the Middlesbrough and District Betterment and Open Spaces Association, whose object was the provision of open spaces for the public and the general beautification of Middlesbrough.

Mr. Thomas was eminently a lover of young people, and this made him an active worker in and supporter of such organisations as the Middlesbrough Juvenile Organisations Committee, the Joseph Walton Club, and the like. It was a delight to see his sympathy and comradeship with them, and many have received their first inspiration for, and insight into, fell walking and mountain climbing craft from him. He had a deep and abiding love of nature, and natural beauty and

science at all times compelled his interest. He was a founder, and for a long period honorary secretary, and several times president, of the Cleveland Naturalists' Field Club, and for many years a member of the Yorkshire Naturalists' Union, whose excursions he regularly attended down to a few years ago. He was an excellent botanist and a good mountaineer. For many years Mr. Thomas was at his best when walking on the breezy uplands, the Lake District fells or the Alps, and searching for botanical rarities. He loved beyond all days of vigorous exercise in the pure mountain atmosphere, in the wild places of nature, and amidst exquisite scenery. To walk with him then was to be with the pleasantest and most inspiring of companions. He would walk with vigour and the happiest of youthful spirits. He would discuss

philosophy, science, economics, world politics, and the latest discoveries in every department of human knowledge, with a fertility of ideas, a width of reading and suggestiveness which was an inspiration to his companions. He always held very strong opinions, and was ready to uphold them vigorously in argument, but never with a betrayal of temper or so as to leave the slightest bitterness.

He was ever a lover of the good, the true and the beautiful. He grasped and used life with both hands. He was a firm believer in the Infinite and the life after death. He was the strongest of personalities. Wherever his spirit may now be, he will not be asking rest. His will be the strong spirit seeking its happiness and content in wider opportunities

of service, of progress in Divine blessedness, and in higher circles of righteousness, truth and beauty.

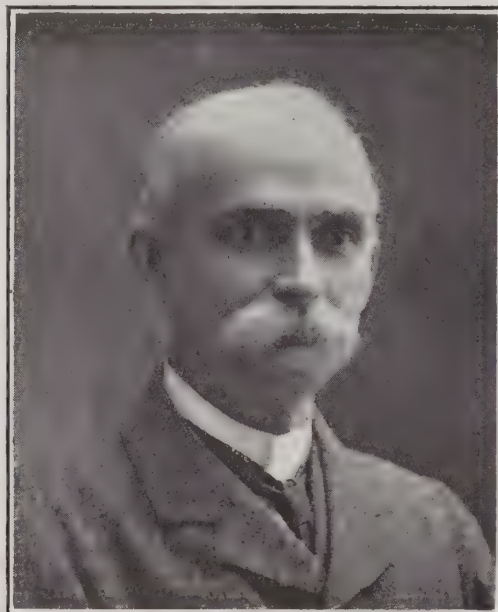
He passed on at the age of barely 65 years after less than half an hour's suffering. He had presided over the Middlesbrough Police Court only the day before, and had been at business as usual on the day of his death. His fellow citizens and friends counted on many more years of his service and companionship. It was not, however, to be. Their's is the loss, for he passed on, as he would have wished, in full harness, with undimmed strength; he was spared

" . . . the valleys of regret,
The vain long greeting of forbidden heights,
The long white pass that whispers, farther yet,
Mocking the failing strength with lost delight."

J.W.R.P.

Bookbinding

A SERIES of nine bookbinding demonstrations for students of the School of Librarianship, University College, is to be given by Mr. Douglas Cockerell on Tuesdays at 3 p.m. from January 29.



THE LATE W. H. THOMAS, J.P., M.B.E.

Notice to Printers

TO obtain large profits, and at the same time satisfy customers, printers should install the
**“MONOTYPE” TYPE-CASTING
and COMPOSING MACHINE**

which does every variety of work quicker and better than any other combination of type-composing and type-casting machinery on the market.

Casts type from 5-point to 36-point, including Display Type, Spacing Material, Borders, etc., etc.

Also casts rules and leads, automatically cut to any desired length.

This wonderful machine abolishes distribution, and the need to pick for sorts.

For further particulars apply:

The Lanston Monotype Corporation, Limited

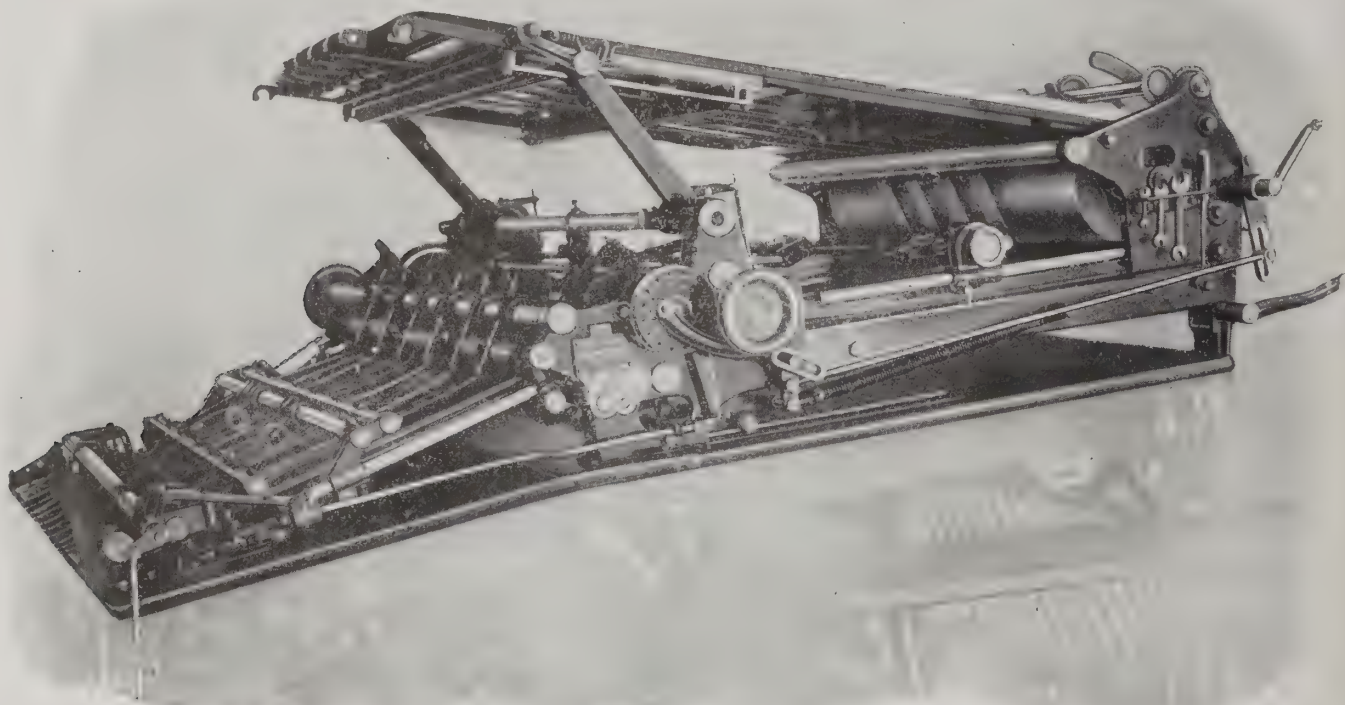
43 and 44, Fetter Lane, LONDON, E.C.4.

Telephone: Holborn 5722 and 5723.

CROSS

Continuous FEEDER

There are **730** Cross Feeders at work in Great Britain alone.



We are the largest manufacturers of both Single and Double Automatic Feeders for Printing Presses and Folding Machines in the World

**Feeders *for*
Great Britain &
the Continent of
Europe are made
in England**

Our customers have a free service and advice of an experienced and highly trained set of mechanical and technical experts and operators

Full particulars and advice will be gladly sent on application to the makers:

**The CROSS
PAPER
FEEDER
CO. LTD.**

92, Fleet Street
LONDON, E.C.4

Telegrams:
"Crofeedco, Fleet, London."
Telephone: - CITY 6333

The Brothers Rosa

WE were delighted last month to receive a call at The Caxton Office from those talented brothers, Guido and Lawrence Rosa, of New Jersey. Nearly all lovers of good typography and artistic lay-out know something of their work. Their contributions to *Printing Art* and *The Inland Printer* have been distinguishing features of these American journals. They left with us a portfolio of their most recent work which has a taste and beauty which is very freshening.

It was interesting to hear the story of their progress. They are not printers, nor do they often work for printers. They are, as it were, typographical architects. That is, they are more than lay-out men. They are artists who can and do plan out an entire scheme for ornamental printing. They specify types and design them; they draw borders and ornaments; they reproduce drawing in the most charming styles, and only work for clients who are willing to pay for thorough and painstaking work. Sometimes they have to see their plans carried through in co-operation with the printer.

Their clientèle we should imagine is small but select, and consists principally of great publicity houses who employ them to prepare the schemes which are to be submitted to advertisers of a very high-class order.

These two men have made a distinct place for themselves in America, and many of the pages of the high-class journals bear the stamp of their genius. For some years they studied art in Europe, and on their return to the States the elder brother worked for four dollars a week, and the younger one for nothing a week—until they had thoroughly mastered the technique of the processes by which their drawings would have to reach the public.

After that, slowly but steadily they have found their place in the printing world, and have made a great and distinguished contribution to the printing art. Their methods seem to us a distinct advance on any we have adopted. We know, of course, there are excellent lay-out men in this country employed both by printers and advertisement agents. But they are not quite of the order of these men we are talking about. Such men as the Rosa's bring to their work a high artistic sense coupled with rare technical skill. They seem to know exactly how certain work should be reproduced, and get beautiful effects by means peculiarly their own. For example, we have before us now some of the loveliest little pictures which look for

all the world like woodcuts after Bewick. They are not woodcuts, but it would puzzle most of us to know just what they are and how the exquisite effect is secured.

We have more than once suggested in *THE CAXTON* that there is room in London for such artists as this: men to whom publicity houses or printers could go with certain knowledge that they would get the best possible help. And yet the only man I know of this order does not get enough commissions to keep him wholly occupied.

These two interesting men make this trip to Europe every two years. This is how they announce it in the daintiest little circular:—

"This is a memorandum to our good clients and other friends, that on September 1 we are leaving for Europe, and that we plan to return about November 15. We find it a delightful recreation to visit the countries across the sea, to come into stimulating contact with contemporaneous work and workers there, as well as to observe and study the rich heritage that Time has left. England, the land that produced Caslon and Bewick, has much to offer us; France, whose artists cast a spell of luxury over even the most prosaic subject; Italy, with her magic of The Renaissance—we travel with humility. If we can catch just a little of this wonderful spirit, and interpret it for everyday use here, we feel that it is thoroughly worth while."

They are dividing ten weeks between England, France, Switzerland, and Italy, but have made up their minds to devote a longer time to this country on their next visit. They are full of appreciation of the work we do here, particularly our poster work. To our surprise, they were very emphatic that the artistic sense is much more evident in the people of this country than in those of America. Their country had nothing to approach some of our best poster work, and they did not think it would be keenly appreciated if it were produced.

For the work of Mr. George Jones, at the Sign of the Dolphin, they had unbounded praise, and it was the keenest delight to them to meet this master printer of ours, and also to spend some time with Mr. Meynell, Mr. Stanley Morrison, Mr. R. B. Fishenden, and other well-known men in our world.

We hope soon to have the pleasure of publishing an article from the pen of Mr. Rosa.

Printers' Flag Day

A FLAG day in the printing and newspaper trades is being arranged by the Organisation Committee of the Joint Industrial Council of the Printing and Allied Trades to assist the orphans of printers who fell in the war. The date fixed is the first pay-day in November next.

The Printers' War Orphan Fund was instituted by the Printers' Pension Corporation in 1918, and since that time weekly grants amounting to approximately £10 per child per annum have been made to 1,200 orphans, about one-third of whom live in London and the remainder in the provinces. For the first four years of the existence of the Fund support was forthcoming, chiefly from London, but there has been a falling-off in the amount

of contributions, with the result that there is now an overdraft of about £14,000. The original intention was that the Fund should continue its work until the last of the children should have reached the age of 14 years, but this will not be possible without the necessary financial support. Already an appeal has been made by the Federation of Master Printers, supported by the Joint Industrial Council. The response to the appeal has been fairly satisfactory, but quite insufficient to place the Fund on anything like a substantial basis, hence the decision of the J.I.C. Organisation Committee to hold a flag day. Flags will be sold only inside general printing and newspaper establishments.

London School of Printing Prize Day

THE annual meeting and presentation of prizes in connection with the Stationers' Company and Printing Industry Technical Board was held at the Stationers' Hall on Friday, September 21. The Master of the Worshipful Company of Stationers, Mr. E. P. Vacher, presided over the preliminary proceedings, but, having to leave early, his place was afterwards taken by Mr. W. Howard Hazell, J.P. Amongst those present were: Mrs. Wilton Phipps, J.P. (Chairman of the Education Committee of the London County Council), Mr. R. Bentley (Upper Warden of the Worshipful Company of Stationers), Mr. R. Y. Rivington, Mr. H. Hill, Mr. R. A. Austen-Leigh, Mr. Geo. Eaton Hart, Mr. E. E. Judd, Mr. P. Squire, Mr. B. Cahusac, Mr. C. W. Bowerman, M.P., Mr. T. E. Naylor, J.P., Mr. T. W. McAra, J.P., Mr. A. E. Goodwin, the Rev. Canon R. D. Swallow, Mrs. Howard Hazell, Mr. C. Hollis, and Mr. Riddell.

The Chairman congratulated the School very heartily on its year's work, and urged upon the students the need for efficiency.

Mr. Howard Hazell prefaced his speech by expressing regret from certain gentlemen who were unable to be present—Sir George Truscott, Sir Rowland Blades, Mr. James Unwin, and Lord Riddell. He then went on to say: This is the termination of the first year of the new London School of Printing, which is a very strong and successful daughter of the old school of St. Bride. It has had a very good year. There have been about 1,630 students, many of whom have been attending two or three times a week, and it is a very satisfactory feature of our work that the employers recognise the great advantage of this success, because half of these students are coming to the classes in the employers' time without any reduction of wages. About half the students have their fees paid for them by the employers, and I am very proud indeed, being a master printer myself, that my colleagues in the printing trade have recognised the great advantage of technical instruction for their apprentices. There are about eighty separate classes with a total of 1,992 members, and we have started new departures for binding and foundry, and special classes for metallurgy and laboratory work. A number of students have successfully passed the Stationers' Examination, and in addition fifty-five students have won certificates of the City and Guilds Institute, as well as three silver medals and special prizes of the Institute. We have sent out a great deal of work showing what has been done in the School—artistic work that we try and inculcate in the students and give some idea how beautiful printing work can be made. On behalf of the Governing Body I wish to publicly express appreciation of the support received from particular organisations—trade organisations and trade unions who are subscribing annually a considerable sum of money to help carry on. Some leading master printers are subscribing, and in addition a large number of manufacturers of printing machinery have lent machinery to a total value of £15,000, which is a record of which we may well be proud, and which shows how the industry is supporting the London County Council in giving to the printers of London as good instruction as possible. Now a word to

the students as to the future. You who are here to-night have been successful in passing certain examinations. Do not be satisfied with what you have done, but look forward to the future and see how much more you can do, and how much better you can train yourself for your working life. I would urge you to follow up all the classes in this School and to pass the examinations as a proof that you have carefully and industriously followed the instruction given you. Pass through all the classes, pass all the examinations, and there is still a great deal more to learn. When I was young there was an objectionable phrase used. Young ladies were sent abroad to "finish their education." A wise man never finishes his education until he dies. If you go through your life with that idea before you that there is always something for you to learn—that you can never learn it all—you will have little to fear from the future ups and downs of the trade in which you work. The printing trade is never still; it is always moving forward. New ideas and new inventions are coming along, and though you may have finished your classes in the School, ten or fifteen years hence you almost want to go back to school again to learn the improvements, unless you are in a factory where all the modern improvements are installed. The first thing is personal advancement. Another suggestion is, having improved yourself and made yourself efficient in the industry, see whether you cannot do something to improve the trade to make it more efficient, more able to carry out its useful service to the community. You will find that your work will be more interesting. Look round to see if you cannot suggest some improvement, some better way of doing work than has been used before, and if possible make some invention. I can assure you you will have great satisfaction if you can prove your ability, prove your individuality, by doing something that no one has thought of doing before. And it may be possible that one or more of the students in this Hall may have the proud opportunity of making some invention that will revolutionise our industry. There may be a budding Caxton or a Bewick in this Hall to-night who will hand down his name to posterity as one of the great men of the printing industry. These are two thoughts I venture to put before you. Always learn, always realise that there is something more still to be learned, and at the same time see how you can improve the industry and what you can do to improve its efficiency and benefit the community as a whole. These are ideals to set before you. Many of you will rise to positions of fame and power and fortune, and when you do I hope you will look back with pleasure and interest to the time spent in this School and the instruction there gained.

Mr. T. E. Naylor followed and said: I wish first of all to join with the Master of the Company in congratulating Mr. Riddell upon the splendid gathering assembled here to-night. Had I not known before coming here that this was a meeting of students of the London School of Printing, I should have formed the conclusion from the intelligent and prosperous appearance of every one of you that you were a gathering of master printers. It seems to me but yesterday when last we parted in this Hall, Mr. Chairman, so rapidly



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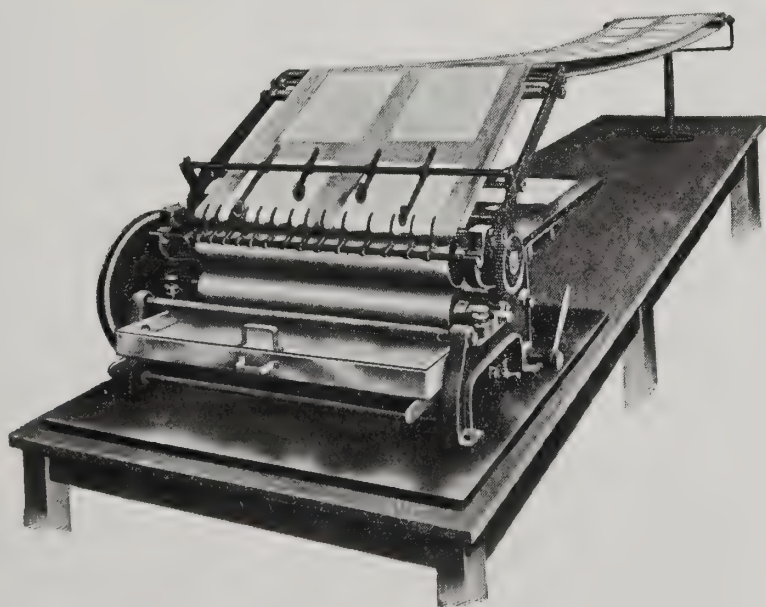
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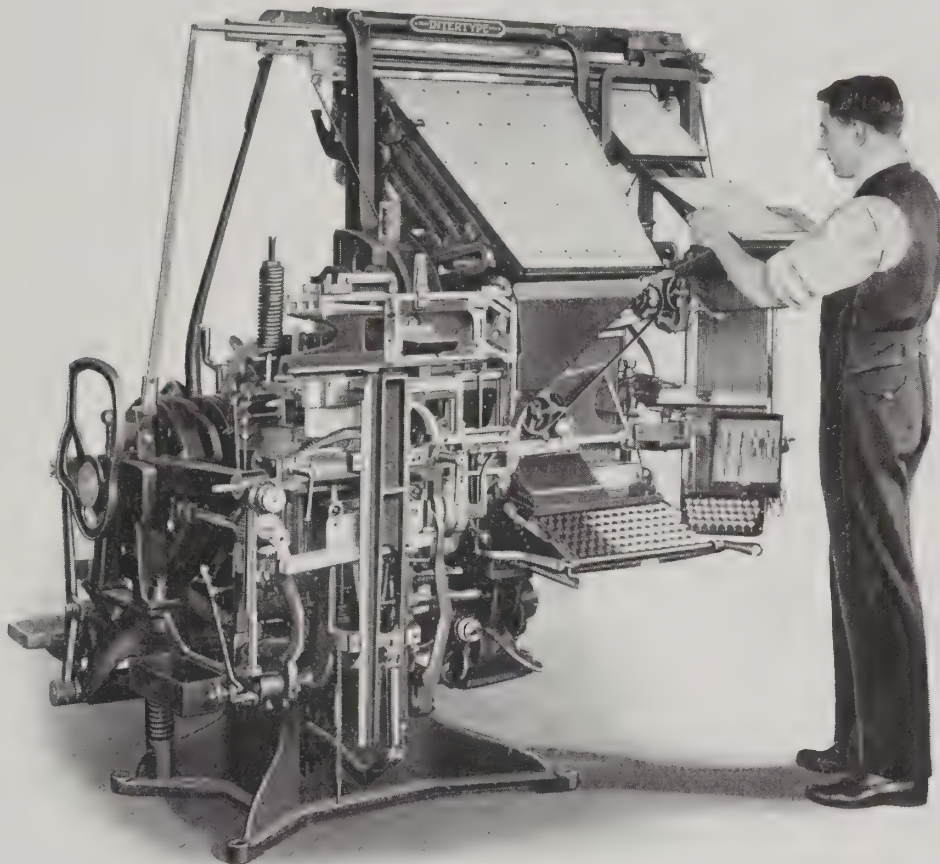
does time fly. I remember on that occasion, after speaking, being called to task by my friend Mr. Squire for covering all the points of the subject, and leaving nothing else for anyone to say. I am not going to repeat that mistake, but shall follow the example of the Chairman and be as brief as the occasion demands. As the Chairman has reminded you, to-night we are celebrating our first twelve months' experience of the new London School of Printing, and I think we may congratulate ourselves on having come through that ordeal not without some credit to the students who are responsible for maintaining the honour and reputation of that School, and the long list of awards that is to be read out to-night is an indication of the spirit in which the students of the School entered into their work. Representing as I do the Trades Union Section of the Advisory Council, I want to make it clear that we have no regrets viewing the work of the past year in having come to the support of the technical education movement so far as the printing trade is concerned. We are doing our best to make the subject of technical education popular among the members of our unions, and we are meeting with some success. Time was when technical education was looked upon with a good deal of suspicion, and it was looked upon as a device on the part of the employer to get more skill and more production from men and women of the trade merely for the purpose of swelling his pocket. But I think we have got beyond that low opinion of technical education, and, as the Chairman has said, technical education enables you to learn to love your craft and to inspire you with a desire to improve your knowledge not merely for what award you may secure at the end of the session, but because of the knowledge that it imparts and the pleasure that knowledge always gives to those who possess it. We are now in a somewhat different position as a Council than in the days of the St. Bride Foundation School. We are what is called an Advisory Council to the London County Council, represented by our distinguished lady guest to-night, Mrs. Wilton Phipps, whom we are pleased to welcome here among us. Now translated, an advisory council may be considered as a council whose advice is eagerly and frequently sought, and not always taken. And if that has been to an extent the experience of the Council of the London School of Printing, it may be possible we are not quite up to the duties that the Council have imposed upon us, and, though there have been differences with the London County Council on certain matters, thanks largely to the character and method of Mr. Howard Hazell we have been able to smooth out not all, but very many, of those difficulties. I think you will remember that last year something was said about the building that we had acquired for the purposes of the School, and you were warned not to be disappointed if it was not altogether up to your expectations. Well, we still think—I had better speak for myself—that the London School of Printing is deserving of a better building than that in which it is now housed, and we again express the hope that the time is not far distant when social and industrial and national financial conditions will permit of the structure housing the Printing School of London being more in keeping with the great trade that it represents. To my mind, passing by on the other side of Stamford Street, and looking at that building, it makes me unpleasantly uncomfortable to think how like

a police station it is, and a cold shiver runs down my back when I remember that it is also like a workhouse. When you get inside you find it is a workhouse in the literal sense of the term. Still, it is not the clothes that make a gentleman, neither is it the structure that makes the school, but the men and women make up the personality of the school—the Council, the instructors, and students themselves are the School, and we can afford to ignore the surroundings in which we are placed—we who love our craft and who feel that, having been put in the position of being printers, we desire to make the craft a pleasure in our lives as well as a means for earning the wages that we earn, and being a means possibly of raising us to higher positions. We still look upon the School as our Alma Mater, and as a means of bringing us together not merely as workmen and craftsmen, but as men and women engaged in the great work of the printing trade, and for these reasons I am glad to be here to-night and to know that your successes during the past session have been a credit to the School; and so far as the Council is concerned, if you act up to the spirit in which we are all working together, you may depend that the Council will always back up your every effort at improvement in any respect whatever, and, speaking still more particularly for the one Union I represent, I can assure you that the L.S.C. will always be at the back of the L.S.P.

Mrs. Wilton Phipps, after expressing her thanks for being invited to the meeting, said: I feel it a great honour to be here at the end of the first year of the work of the Printing School in connection with the London County Council, with which I am connected. As Chairman of the Education Committee, as you will imagine, I look upon education as a very important part of one's life, and, as Mr. Hazell said to you just now, it is a thing that never ceases, but must go on every day. We should all realise that fact and live up to it. The London County Council, I am sure, will always take every means in its power to provide you with opportunities. The Education Committee and the Advisory Council are not always in agreement, but we are very good friends, and I hope in time they will see eye to eye. I should like to agree with Mr. Naylor in his disappointment about the building. The first time I went to see the Printing School, I was disappointed, but when I went inside I realised what wonderful things were being done there. I hope very much it will not be long before we are in a position to do better things for you, but at present our hands are tied, and we must make the best of it. Thank you for asking me here. I realise the importance of my position and my inability to really fill it. I felt honoured to be asked to come here. May I say I came up from the country because I felt I could not miss such an opportunity, and I am greatly impressed with what I have heard and what I have seen.

Mrs. Wilton Phipps then presented the prizes and certificates to the students.

The Rt. Hon. C. W. Bowerman, M.P., asked by the Chairman to propose a vote of thanks to Mrs. Wilton Phipps for coming to present the prizes, and to the Worshipful Company of Stationers for the loan of the Hall, said: My task is a very pleasant one—a very agreeable one. It is to ask you to unite in passing a very hearty vote of thanks to the Chairman of the Education Committee, who, as we all expected, has done this



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work in a very pleasant and graceful manner; and also a vote of thanks to the Master for the use of this magnificent Hall. I have been wondering to-night, when we had the Master in the chair, what some of his predecessors would have thought and said if they could have been in the position of chairman to-night and seen this remarkable gathering of young printers. I suppose that in the years that have gone such a thing was hardly dreamt of, that a school would arise and bring under its influence nearly 2,000 young men and women in order that their knowledge in the craft and the trade might be increased. And if there is a pessimist in this room who takes a pessimistic view of the trade, I would ask him to look at this gathering and to consider the potentialities of the men and women who are gathered under this roof. It would do any man's heart good, even if he were not in this trade, to see a gathering of this kind, and I, Sir, would like to add my word of praise not only to the work which this Committee are doing in this School, but thank you, each and all of you, for devoting the time you are doing to the advancement of the trade we all love so well. Do you realise what it has done so far as civilisation is concerned? First your Bible, then the classics, and education of all kinds. With regard to this old Institute, I was a city apprentice and had no one to guide me or advise me what to do when my seven years as compositor had terminated. But if I had known then what I know now, I would have applied to the authorities of this institution in order to be enrolled as a Freeman of the City of London. In my time a matter of a mere five shillings might not have been an "open sesame" to the freedom of the city, but it was a very nominal sum required. I do not know what it is now. Do not let opportunities slip which I let slip. Apply to become a Freeman of the City of London. This is a very inspiring building. It must be very gratifying indeed for you young men to be asked to assemble here. I am sure it also does the heart good of the Master to find a gathering of this kind assembled under its roof. Improve your knowledge of the trade, and in improving your knowledge of the trade I am satisfied your love for the trade will be increased. There are just two other references. I hope I may see the day when the London School of Printing is housed in a better building than it is housed in at present. I remember when the King opened the London County Council building. I am not going to suggest that the School in which you take your training is such a building, but I can only trust (addressing Mrs. Phipps) that what you have seen to-night—this remarkable gathering—the spirit that animates these young people and the work in which they are engaged, that when the opportunity presents itself before the Committee, if it is a question of setting aside a mere £10,000 or £20,000 in order to build premises worthy of the printing trade of this great city, I feel sure your support will be given. Now I propose a very hearty vote of thanks to the lady who has so gracefully performed her duties, coupled with a very sincere vote of thanks to the Worshipful Company of Stationers for placing this Hall at our disposal to-night.

Mr. Pincombe, member of the London County Council, also a member of the Governing Body of the School, seconding the vote of thanks, said: It is a great privilege to second the motion which has

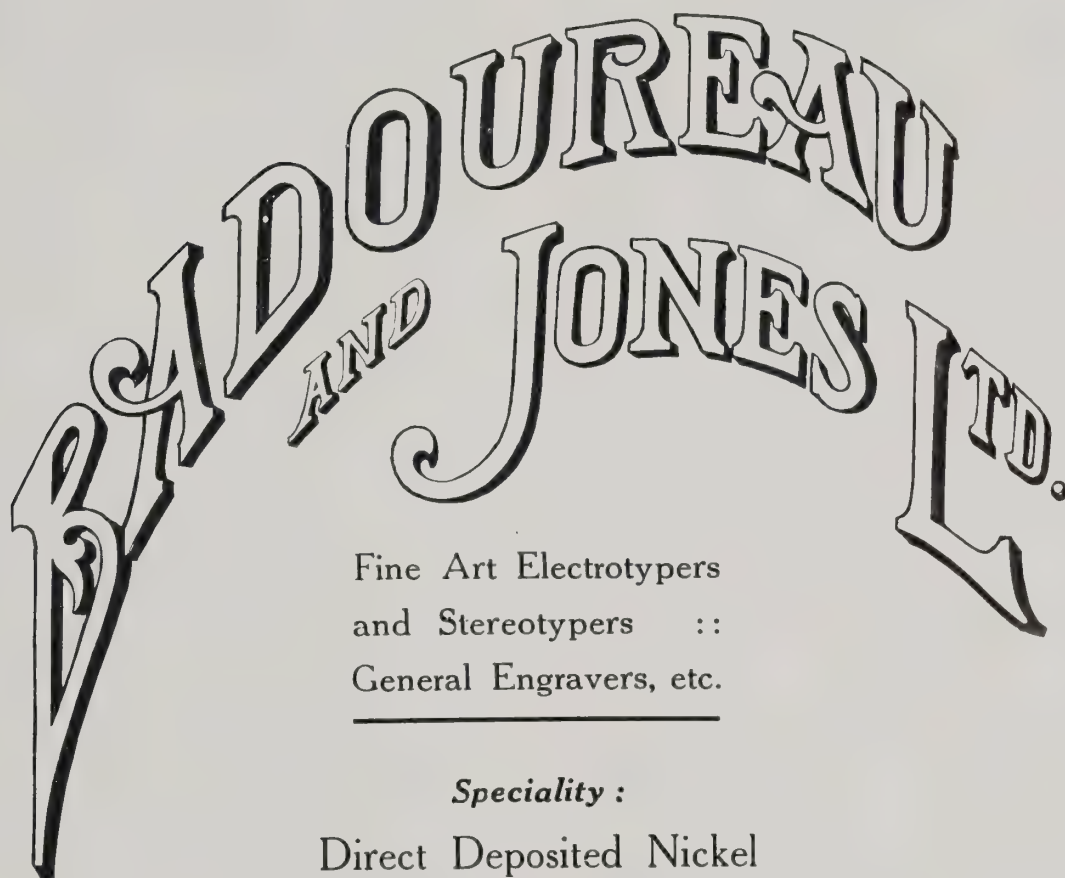
just been placed before you by one who was a boy compositor in the city of London, and who to-day is a member of His Majesty's Most Honourable Privy Council. There is no position too high in this land for the compositor to aim at. The fact that Mr. Bowerman has received that great honour is a thing you may well keep in mind. Mr. Bowerman has eloquently moved a vote of thanks to Mrs. Wilton Phipps. As a member of the London County Council, let me say how pleased we are that you have invited Mrs. Phipps here to-night. We have different parties on the London County Council, but everyone of us on the Council, irrespective of party, have a great admiration for Mrs. Phipps as one of the great ladies of London who devotes her life unsparingly to the cause of education; and let me say also that I think you have been wise to ask our Chairman here to-night, because I am quite sure she will remember as one of the most interesting events in the early days of what I hope will be a long period of office, her visit to this Hall this evening. I think, and I hope that it will be good for the School, and good for the future of the School, that the Chairman of the Education Committee should have such a pleasant recollection of this gathering. We are grateful also for the great City Company which has placed its splendid Hall with its fine traditions at the disposal of this meeting. It is most appropriate, Sir, that the newest of our technical schools in London—our last venture—should be meeting here, and we are grateful to those to whom the Hall belongs, and to those by whom the Company is controlled, for their interest in the School of Printing.

Mrs. Phipps, responding, said: I find it very difficult to reply. I am rather overwhelmed, overpowered by the kind words. I do not deserve them. Ever since I heard that the Printing School had been moved to Stamford Street I have taken a great interest in it. I went there. I assure all those who are here that if I can do anything in any way I shall be pleased and proud to do it. But we must not build too much upon the powers of those who are in charge of committees in the London County Council, but we will try if we can at any time to further the interest in the School.

Mr. Hill (Past Master), responding for the Stationers' Company, said: This is a real pleasure. I like our old Hall; it is a sort of home in the city. I have seen many gatherings here, but not a better one than this. I have been asked to convey to the Court of our Company your thanks for being here. We are only too glad to have this Hall for any good purpose. I believe not in disintegration, but in co-operation. I believe those who have halls like this should throw them open to others. We old should help the younger. We hear a great deal of the past. That is not sufficient; we want to do in the present and future what has been done in the past and a great deal more. The great point is not to dwell on the memories of the past; we want live things to-day; we want power to-day and adaptation of the past; we want that brought into the present, to become a power, a living power, so that those who come after us have a better chance. I will convey your thanks to the Court and tell them what a grand gathering we are. I have a pleasing duty in proposing to our Chairman here a hearty vote of thanks for the able way he has presided over us.

Mr. Hazell acknowledged this vote of thanks, and the proceedings terminated.

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The London School of Printing

"A Sturdy Infant"

A YEAR ago we wrote of "the passing of St. Bride's," when reviewing the last set of specimens from the school. Since that time Mr. J. K. Riddell has had the stupendous work of removing plant, installing additional plant, and equipping and organising a new school. Most men would have deemed such a task impossible between the close of one session and the opening of the next; but no one who knows the Principal could attribute to him lack of energy, and he duly opened his school at the beginning of the session, and we have now received the fruits of the first session's work. The school indeed is in its first year, "a sturdy infant," and gives every promise of a long, healthy and useful life.

The portfolio of students' work for the session is a large one, and contains several items which will be treasured by the printer for their interest, apart from their purpose of showing the work the students have been engaged upon.

A lecture by Mr W. T. F. Jarrold, on Christopher Plantin, is a reprint of a lecture given at Norwich, and tells the history of that famous establishment to which so many printers have made a pilgrimage. This highly interesting reprint will be prized by those fortunate enough to secure a copy. Line reproductions, by the offset process, of engravings and drawings of several portions of the Plantin Museum, are well done, and add greatly to the value of the production.

The chief item of interest among the specimens is a Year Book comprising examples of the students' work in the past session. This is indeed a fine record of achievement. The introduction presents the volume in a somewhat diffident vein, and indicates that it falls short of what had been expected. Although the Year Book lacks variety, it gains as a book in the smaller number of disturbing elements which are inevitable when many different styles of treatment and different processes are shown. A paper of tender surface and pleasant tone has been chosen, which allows the type display to show to good advantage.

The publication of some appreciations and criticisms of the work of the school is a useful feature, in that they show the widely different angles at which the work of such a school might be studied. The aim of the school is to make the instructions given of real value to the students by increasing their efficiency. As is stated in the foreword, "those responsible for the work of the school have ever before them the fact that printing is a commercial business, and the function of a technical school must be to give, in addition to character building lessons, technical instructions in the various styles and methods of work, so that it may be possible for those employed in the craft to earn a competence commensurate with the skill and knowledge demanded."

Mr. Newdigate's criticism in *The London Mercury* has been reprinted. As one might anticipate, Mr. Newdigate is not found to be in sympathy with many of the things that the school does or the way in which it is done, but at any rate we can all agree with his last sentence, in which it is stated that "the influence of the school on the printing trade is sure to be very great, and the

governors should aim from the first at the highest standard and quality in its teaching and in its work."

The examples of display composition show a commendable restraint in treatment; two invitation cards, one set in Caxton black and the other in the Runnymede series, are among the most distinctive.

The display section includes some pages devoted to mechanical composition, which show a full understanding of the requirements of this class of work. The display is in every respect satisfactory, but the limitations of the type series which have been at the disposal of the students is evident; a label for the school is perhaps one of the best examples shown.

Photographs of several of the departments have been reproduced by photo-litho. offset process, as well as some etchings and portraits. In this department at any rate the new school has already gained, and perhaps passed, the high standard that had been reached at St. Bride's last year.

As a supplement to the Year Book there has been printed the Stationers' Craft Lectures, which were delivered at Stationers' Hall during the session 1922-23.

The Principal of the school and all who have worked with him have every reason to be proud of the result of the first session's work.

A striking poster has been prepared for the new session, in which both hand lettering and type have been used. The lettering on the poster shows considerable promise, but in this subject we hope it will be found possible to establish a special class under the direction of a first-class teacher, who should be fully conversant with the present requirements of the industry, and who is also familiar with the traditions of his subject.

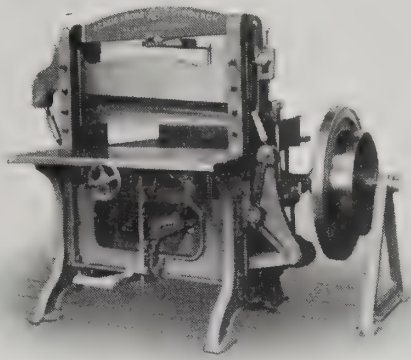
At the past session 1,630 individual students were enrolled, and many applicants had to be refused for lack of accommodation. For part-time students the new session commences on the 24th September. The prospectus covers the whole range of the printing industry, and two new workshop departments have been added, namely, binding and stereotyping and electrotyping; in addition a class for the study of metallurgy has been formed. There is a full-time course for the sons of master printers, both day and evening classes for apprentices, and evening classes for journeymen. Prospective students are advised to make early application at the school for enrolment. Complete courses are provided in lithography, and the following announcement is made with regard to a class in photo-lithography and collotype:—

PHOTO-LITHOGRAPHY AND COLLOTYPE.

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Within recent years photo-lithography has made great strides. The possibilities of the process, however, combined with the advantages of offset printing are not fully realised, nor are the best results yet obtained, mainly owing to the process being in advance of the worker. This fact was recognised by the school, where this class of work has been done for a quarter of a century, at all times bringing the methods into line with the latest developments. For a number of years there has



FRONT VIEW

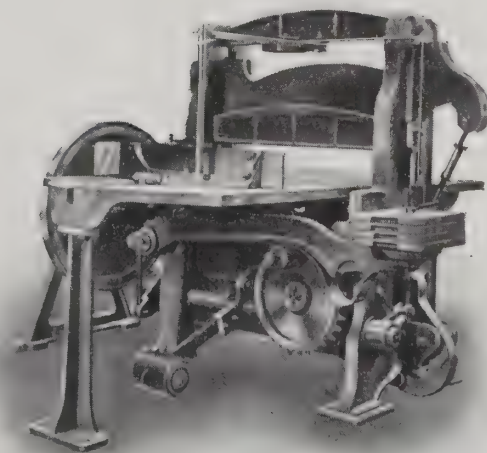
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BACK VIEW

been an advanced class for those holding responsible positions as lithographic printers where the work is in the nature of experimental research, having in view the development of this method of reproduction. In the early days the work done was mainly black and white, and now colour printing by this process has become a commercial proposition.

The school is well equipped and organised to deal with this work, which, it is claimed, will be the colour printing process of the future. In addition, there is a special class for lithographic artists and colour etchers who desire instruction in proved methods of colour rectification as applied to planographic processes.

The photo-litho. classes have developed into a centre where men of wide practical experience

meet week after week to consider, investigate, and test the possibilities of new printing processes. Photo-litho. work in its various aspects is dealt with from its initial stages to the finished print. Colour negatives are made, colour values rectified, printed down on printing plates, and copies printed from the offset machine—the only real test of the application and value of a printing process.

When sufficient students present themselves for enrolment a collotype class is held, and the possibilities of this ideal process are fully demonstrated, and students receive instruction in how to make the plates, pull, and print transfers for offset printing.

The above classes fill up rapidly, and in order to ensure a place on the roll, early application is necessary.

Superb Half-Tone Chromo Photo-Lithography

OUR readers will be agreeably interested in the fine six-colour halftone, photo-lithographic offset coloured supplement appearing in this issue of THE CAXTON MAGAZINE, entitled titled "Still Life." It is an up-to-date, practical commercial example of the effective alliance and valuable co-operation of the camera with offset chromo-lithography. It forcibly demonstrates the realistic, economic, and speedy modern method of reproduction of high-class pictorial colour printing by the purely photo-mechanical, metalithographic process of rotary transfer colour impression.

This plate was produced in the atelier of Mr. Paul Fischer, of Underwood Street, City Road, London, by his evolved process of *colour separation negatives*, and ruled screen photography, direct upon zinc plates in the planographic manner, with practically no subsequent artistic work of "retouching," and eliminating upon the metal plate, after the completion of the photographic operations. The job was *transferred eight up* upon the machine plate by special transfer paper supplied by Mr. Fischer, and "stuck up" to register marks for fit by this opaque transfer paper, and not by translucent transfer paper as in the old ordinary procedure of working multi-colour lithography.

The old-established firm of Messrs. Ward & Robertson, of Camden Town, London, were responsible for the transferring and the printing, under the personal supervision of Mr. Duncan, the litho overseer, who has always evinced keen interest in chromo-photo-lithography.

Mr. Fischer submitted to me a remarkably varied assortment of jobs which he had reproduced by his photo-process, including showcards, pictorial plates, greeting cards, cut-outs, etc., executed in from four to eight colours, in halftone screens from 100 to 200 line rulings, all of which had been successfully made up into machine lithographic plates, and printed off commercially as everyday work. This may not be very palatable news for the tri-colour letterpress printer, but it will at least enable him to revise his ideas regarding the practicability of purely halftone, flat-surface printing methods.

It has long been a common fallacy amongst many printers that planographic halftone was strictly confined to exceedingly short runs, and that deterioration of the screen image soon set in, stopping the work. The answer to that is, we can give records of mammoth editions of both colour

and black work jobs, in which complete editions ranging from 480 reams to 250,000 runs have been done from one plate at machine, and that the final print was practically as good at the finish as all through. This result will compare most favourably with the relief block result, as the repeated pressure necessary in that method tends to wear the block flat, and consequently makes the image thicker and heavier from continued wear. By this photo-litho halftone chromo process a considerable saving in colours and time of drawing is effected, and thus cheapening of production. These are composite factors that will have a great influence in diverting work to the lithographer, even though it may not disturb past and present scopes of orders, it will most assuredly exert an influence upon oncoming contracts.

The lithographic craft as a whole will be amply repaid and satisfied if it should create additional work or open up "fresh fields and pastures new." In that respect alone the industry will be indebted to Mr. Fischer for his trade enterprise and craft patriotism, in plodding through the many difficulties and financial sacrifices which he has had to encounter before he surmounted all the obstacles that beset his path.

Further particulars of this process may be gathered from my article in Penrose's Annual for 1923 entitled "A New Automatic Chromo-photo-Lithography," with a coloured plate example in six workings from zinc plates produced in the atelier of Mr. Fischer.

This example has elicited inquiries to Mr. Fischer from all quarters of the globe; some of the letters which he read to me evince the keenest interest and highest technical appreciation. Our readers will be further interested in the fact that all the work has been done in London, and the materials supplied from the same centre. The whole product of this present example is an enduring sample of a method that will be the starting point for many future triumphs of this formidable alliance of photo-litho - chromo-offset combination. — J. GOODMAN.

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An Important Decision Against American Master Printers

Legal Opinion Backs up the Printers

THE Federal Trade Commission which was set up by the United States Government and empowered and directed to prevent persons or corporations, except banks and common carriers, subject to the Acts to regulate commerce, from using unfair measures of competition in business, has just issued its decision in the case started against the United Typothetæ of America. The complaint by the Commission alleged:—

(1) Unfair methods of competition as respects the conduct of the "three-year plan."

(2) The use of coercive methods in securing subscriptions to such plan by discriminating and threatening to discriminate in the purchase of supplies from those who contributed to such plan.

(3) Intimidating, or attempting to intimidate, manufacturers or dealers in printers' supplies to force them to contribute to such fund.

(4) To compel manufacturers or dealers in printers' supplies to pay a bonus or gratuity as a condition precedent to the sale of supplies to members of Typothetæ.

(5) Attempting to control the terms on which manufacturers of printing presses, type and machinery should sell their output to printing establishments.

(6) Maintaining a "standard cost-finding system."

(7) Publicly announcing that Typothetæ's cost-finding system had been approved by the Federal Trade Commission.

It will be seen that it was urged that the standard cost system was not merely a system of cost-finding, but a device the purpose of which was to establish a uniform scale of prices in the printing industry throughout the United States, and had a tendency unduly to suppress competition in the printing business and to create a monopoly directly affecting inter-State commerce.

By the findings of facts and the decision of the Commission, the United Typothetæ is ordered:—

To cease and desist "from conducting its system of education in principles and methods of cost accounting in such way as to suggest any uniform percentage to be included in selling price as profit;

"From requiring or receiving from members and others using respondents' uniform cost accounting system, identified and itemised statements of production costs for the purpose of calculating average, normal or standard costs of production, and from publishing them to members and the trade generally as a 'Standard Price List' or 'Standard Guide' or association cost or price list under any other name;

"From compiling and publishing for use by members and others in the same trade average, normal or standard production costs with instructions or suggestions for the translation of such standard costs into selling prices under the name of 'Standard Price List' or 'Standard Guide' or any other name.

The Commission orders Typothetæ and its locals to cease and desist directly or indirectly:—

1. From conducting its system of education in principles and methods of cost accounting in such way as to suggest any uniform percentage to be included in selling price as profit or otherwise by members or others using such system of cost accounting.

2. From requiring or receiving from members and others using respondents' uniform cost accounting system, identified and itemised statement of production costs for the purpose of calculating average, normal or standard costs of production, and from publishing them to members and the trade generally as a "Standard Price List" or "Standard Guide" or association cost or price list under any other name.

3. From compiling and publishing for use by members and others in the same trade, average, normal or standard production costs with instructions or suggestions for the translation of such standard costs into selling prices under the name of "Standard Price List" or "Standard Guide" or any other name.

It is only fair to say at once that the master printers of the United States of America treat this decision with the utmost indifference. It appears that the Commission has no power to enforce its own findings. Opinions of some of the ablest and most experienced lawyers in the States is that uniform cost systems are both legal and beneficial, regardless of the Commission's findings.

Judge Nathan Williams, of Washington, General Counsel for the United Typothetæ of America, in speaking of the decision, says:—

"After seven years' labour the Federal Trade Commission solemnly announces that what it had once approved it now criticises.

"The cost accounting system of United Typothetæ of America received the endorsement of the Commission along with other systems in August, 1916. The Commission now says that it is wrong for Typothetæ or any other organisation to attempt to teach business men by suggesting any uniform percentage be included in their selling prices as profit, out of which profit they must pay taxes to support the Commission and save themselves from bankruptcy.

"It is certain that the United Typothetæ of America does not attempt to teach any such foolish thing; on the contrary, its efforts have been directed in this respect solely to teaching printers that if they were to escape the bankruptcy court they must know their costs and in the disposal of their product secure a price equal to such costs plus such profit as market circumstances and good business management dictate. Neither is Typothetæ engaged in 'requiring' members to report costs from which are compiled composite statements giving 'average, normal or standard costs of production' as charged by the Commission. In view of the Commission's contradictory and illogical statements, it appears doubtful if the Commission has a clear conception of the meaning of 'cost of production.'

Superior Point-System Saw



FRONT VIEW

Showing table level for sawing and trimming at one operation.

For sawing and trimming stereotypes, electrotypes and other cuts, the Superior possesses many advantages over the ordinary plain power saw and separate trimmer-head. It does the work in a single operation, to standard point-system dimensions. It is not only a superior type of machine for the plate maker, but is preferred by printers for the innumerable cutting and trimming jobs in the comp. room. The fundamental principle of the Superior Point-System Saw is the combination of a Saw Blade and Trimmer Knives in one head. Three Trimmer Knives are set in the head, extending through the saw to a point slightly beyond the line of the saw teeth. The Trimmer Knives shave the work smooth and remove the burr of the saw cut.

The Saw Blade is hollow ground, thinner in the centre than at the teeth, which provides clearance so that but little setting of the teeth is necessary.

The regular Saw Blade is suited to the cutting of soft metals such as stereotype and electrotypes cuts on lead metal or wood bases, composing machine slugs, machine-cast borders and rule, leads and slugs. The regular Blade is suitable for cutting wood reglet and furniture and may also be used for cutting or mitreing an occasional piece of brass rule. A Special Brass Saw Blade for brass and other hard metals will be supplied at an additional price.

The Table may be elevated, bringing its surface to any desired point above Trimmer Knives for plain sawing, under-cutting, or slitting wood bases of cuts to overcome warping. Table is hinged at back and elevates at an angle by turning the hand wheel which is located under the front of the table within easy reach of the operator.

The Superior is equipped with point-system gauges, and a workholder that locks and securely holds the work to be sawed. The Pica Main Gauge accurately gauges by picas and half picas up to 60 ems. An increase or decrease to any desired point or fraction is had by turning the Point Auxiliary Gauge at the end of the Pica Main Gauge. An attachment furnished at additional cost is the Superior Extension Gauge for cutting material up to 160 picas ($26\frac{2}{3}$ inches) long.

The saw spindle rotates in Strom Angular Contact Ball Bearings. This is the most modern type of ball bearing, and compared with the ordinary bearing, uses a third less power, and makes for highest possible motor efficiency. The saw is equipped with one-fourth horse-power motor, and ten feet of cord, with straight through double-pole push button switch and swivel plug for connection to electric light socket. This saves the installation expense of special wiring, and makes the machine portable. The motor is protected by a steel hood, and is mounted on an adjustable bracket with knob in front by which lowering or raising the bracket regulates the tension of the belt.

Left end of saw spindle has an alundum grinding wheel for sharpening and polishing tools and a rest is provided for holding the tool against the wheel.

The Pedestal of the machine is hollow, open at the top, and catches the shavings from the saw, keeping the floor around the machine clean. A door at the base permits easy removal of shavings when pedestal is filled. A steel Chip Box catches offcuts from saw, and is detachable for dumping when filled.



SIDE VIEW

Showing table elevated above trimmer knives for plain sawing.

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LONDON, E.C.4.

'The trade commission's order does not require any modification of the accepted and well-established practices of United Typothetæ of America in protecting and advancing the interests of the printing industry. The Commission ignored wholly all questions concerning its jurisdiction, and by admitting in its findings that Typothetæ was not a corporation engaged in business for profit effectively ousted itself from any legitimate claim to jurisdiction, inasmuch as the statute under which it operates authorises it to proceed only against corporations engaged in inter-State commerce organised to carry on business for profit.

"As further instancing the Commission's lack of respect for its jurisdiction, it issues its order against branches of Typothetæ located in Ontario, Province of Quebec, British Columbia and Manitoba, Canada, which insofar as the records of the State Department at Washington disclose is a country yet under the jurisdiction of the United Kingdom of Great Britain and Ireland, and neither it nor its citizens are subject to the whims, caprices or swollen conception of the jurisdiction of the Federal Trade Commission.

"Typothetæ and its members should proceed along the even tenour of their way and leave these jurisdictional questions to the joint consideration of the Secretary of State and the British Legation."

Mr. Martin Heir, Associate Editor of The Typothetæ Bulletin, writing on September 3, says:

"The more closely I study the findings of the Federal Trade Commission in its case against the U.T.A., the more thoroughly I become convinced that the Federal Trade Commission is one of the lesser blessings of a discredited era in our national development. Not because the Commission's findings were unfounded as far as Typothetæ practices are concerned; no, not that, to be sure; Typothetæ has weathered many a storm in its existence without being badly hurt, and probably also will weather this one without appreciable signs of dismay; but because its findings are contrary to common sense and the accepted tenets of honourable business dealings between man and man; because they are contrary to the best interests of one of the pivotal industries of the country; and because they are contrary to the interests of the public in general. Because, as it were, it refuses the right of printers of the country to put their cards on the table.

"Price fixing, indeed! It reminds me of a court decision in the Far West some time ago. A man in a justice court was fined ten dollars and costs for contempt of court. He appealed the case, and in its decision the superior court held, 'Impossible! There is no such thing as contempt of a justice court.' So I also say 'Impossible! There is no such thing as price fixing in the printing industry'; couldn't possibly be, whether the Federal Trade Commission knows it or not:

"First, because the very nature of the product of the printing industry makes such price fixing impossible. Printing is a made-to-order product; thus it is a service, not a commodity. As a service its price is regulated by the laws governing service in general. Why is it that two suits of clothes, made from exactly the same material, may vary from twenty to fifty dollars in price? Why is it that Joseph Choate could and Elihu Root can ask any fee they want for their services, while thousands of other lawyers would be more than satisfied with a small fraction thereof? Can it be possible

that service can be graded into grades of good, better and best?

"A manufacturer goes to a printer with his advertising proposition. The printer, by previous training in marketing means and methods, makes suggestions to the manufacturer which increase his sales and probably also his profits thousands of dollars per year. Is this printer entitled to remuneration for this service? Ask the lawyer or the surgeon. The printing as finally produced may not amount to more than a thousand dollars, and any other printer may possibly have been willing to do it for less; but the price was regulated by the service given.

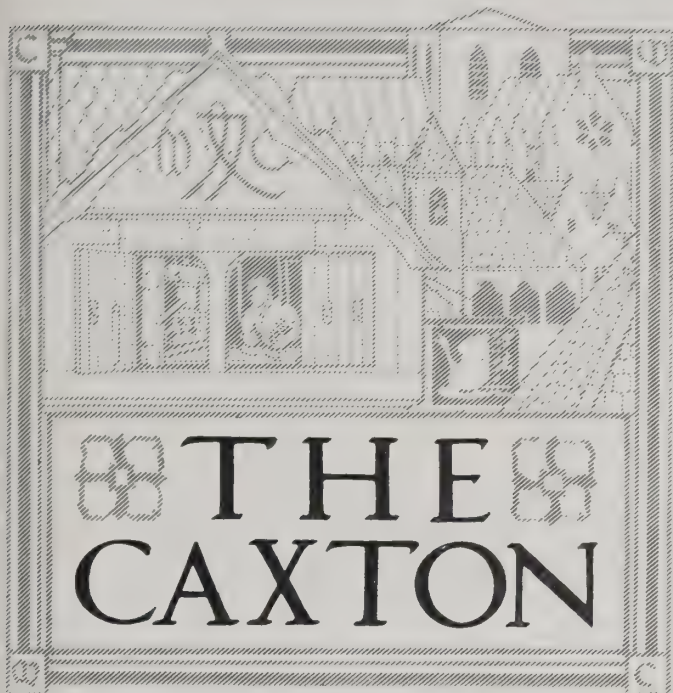
"Second, price fixing assumes a body with authority to fix the price. No price fixing is possible unless there is some body that can talk with authority to enforce its rulings. This is a truism that even the Federal Trade Commission may agree to. The United Typothetæ of America is the greatest organisation in the printing industry. But it has no authority to fix prices.

"Suppose the Typothetæ at the Cleveland Convention had gone into executive session and organised as a price-fixing body, stipulating a certain price for all and every kind of printed matter, what would the result be? The Typothetæ would simply become the laughing stock of the whole printing fraternity of the country, first because it acted contrary to its constitution, and, second, because it had no means to enforce its rulings. It is an approved fact in jurisprudence that no law is valid that has no penalty clause attached to it, whereby its prescriptions can be enforced. Nor can an agreement be enforced unless there is a penalty attached for breaking it. Therefore, even though the Typothetæ might want to fix prices of printing, it would be absolutely powerless. So also with the local organisations. Human nature does not take kindly to prescribed rules of conduct, whether in business or in personal or social matters, and as the Typothetæ is a voluntary organisation, I am afraid the result would be disastrous if such action had been attempted.

"Third, there is only one correct price for printing: cost, plus service, plus a reasonable profit. Our whole economic structure, the very existence of our national integrity and our future possibility as a world nation is built upon the foundation of profit in our dealings between man and man and with other nations and peoples. If it were not for the profit we obtain from the sales of our goods, we would revert back to barbarism. Therefore it should not be necessary to advance any arguments in support of this doctrine. But as no profit is possible before all the costs have been met, a scientific method of cost accounting has become a necessity in every industry. Every sane man will admit that it is impossible to do business nowadays without correct cost accounting methods. It is a safeguard to the seller as well as the buyer because it points the way toward a reasonable charge for the service given."

Half a Century's Work

MR. CHARLES WEATHERDON, who entered the employ of the firm now known as George Reveirs, Ltd., of Fetter Lane, has just retired on the London Society of Compositors superannuation after fifty years' continuous service, and has been the recipient of a number of presentations from different departments of the office.



London, October, 1923

CONSIDERABLE interest has been aroused in printing circles in America by the action of the Federal Trade Commission in placing a ban on certain activities of the Costing Department of the United Typothetæ, the printing employers' organisation. The main objection appears to be to the Costing Department compiling and publishing statistics setting forth the average costs of production of different operations, and also suggesting uniform percentages of profit, and the Federal Trade Commission has instructed the branches of the Typothetæ to cease its operations in these directions. The matter has, of course, been carefully considered at the headquarters of the Typothetæ, and they have meantime instructed their branches not to take any notice of the order, and their legal adviser appears to consider the best course is to ignore the finding of the Commission altogether. The Commission does not seem to have any means of exerting its authority, and one curious point is that the Commission has issued these instructions to branches of the Typothetæ working in Canada, and it is, of course, quite obvious that no commission of the U.S.A. could possibly have any jurisdiction over these branches in Canada, but the whole finding of the Commission appears to be based on a misapprehension of the work which the Typothetæ is doing.

The American system of cost-finding follows the main principles of allocation of expenses adopted by the British Federation, but in one important particular it differs. The British system is based upon a budget prepared each year framed on the experience of the past, with

careful anticipation of the future, and average figures are taken from this budget to arrive at the monthly departmental and general expenses. In America there is an arrangement for a monthly statement of actual expenditure which is added to the previous eleven months' expenditure and the average taken from this. It is, in the opinion of the British Federation Costing Authority, a more complicated arrangement, and much more difficult to work. The Typothetæ has for some years been collecting from its members these monthly statements, and also obtaining particulars of the sales and actual net profits month by month. The percentages are published, and are, of course, extremely valuable to every firm working the system, as they can compare their own results with the average for the whole membership, but it is difficult to see how anyone could imagine that the publication of these figures could in any way fix the prices for printing.

In the last issue of The Typothetæ Bulletin the figures are given showing that last year on a turnover of 53 million dollars, which is only estimated to be 8 per cent. of the combined product of the book and commercial printing plants of the country, the profit works out on the average of 5.86 per cent., which no one can regard as an extravagant rate of profit, and in certain sections, particularly in the small plants, the profit earned is under 3 per cent. As one of the Typothetæ leaders states, if this is the best that the Typothetæ can do in *price fixing*, it cannot be regarded as a great success!

There are some critics of the Costing Committee's work in England who regard this work as opposed to free competition. The advocacy of proper costing methods does not in any way interfere with the enterprise and initiative of individual printers. It was certainly designed to eliminate ignorance and provide useful information, and in this country, at any rate, it has done something to improve matters, but it has never been claimed that it is either possible or desirable to eliminate competition of a reasonable character.

THE untimely death of President Harding is another reminder that many men have attained degrees of greatness who began life as printers. Benjamin Franklin epitomises the highest ideals of American manhood. His judgment, his energy, his marvellous intellect, have placed him on this pinnacle. But they would not have done so if he had not been a really unselfish man with a real love for his fellows. Greatness consists far more in qualities of the heart than qualities of the brain. It is not absolute. It depends largely upon the viewpoint of the appraiser. The present is too close a perspective to say what Harding's place will be in the temple of greatness, but he had a true consideration for others, a great capability of leadership and

direction of faculties toward the common good, and that is certainly the great claim.

There is a passage in the writings of John Henry Newman in which he defines a gentleman, and it will not do any reader even of a technical journal like this any harm to have this passage before him, and to remember that there have been printers like Franklin and Harding who have almost attained to this ideal. Here is the passage:

"A gentleman is one who never inflicts pain.. He avoids all clashing of opinion or collision of feelings, all restraint, or suspicion,

or gloom, or resentment; his great concern being to make everyone at their ease and at home. . . . He observes the maxim of the ancient sage that we should ever conduct ourselves toward our enemy as if he were one day to be our friend. He has too much good sense to be affronted at insults; he is too well employed to remember injuries, and too indolent to bear malice. He is patient, forbearing, and resigned on philosophical principles. He submits to pain because it is inevitable, to bereavement because it is irreparable, and to death because it is his destiny."

Great Fall in Trade Union Membership

Reduction in Funds of £5,000,000

THE report of the Chief Registrar of Friendly Societies dealing with trade unions during the year 1921 has been issued as a Blue-book.

The Chief Registrar states that membership of registered trade unions declined during the year from nearly seven millions to little more than five millions and a half, and funds were reduced by about five million pounds. These reductions were attributable to severe trade depression, which cost registered trade unions nearly seven millions and a half in unemployment pay beyond the amount recovered from the Ministry of Labour under the State insurance scheme. The expenditure of so great an amount in one year on unemployment pay had no parallel in trade union history. But for the savings effected during war years and additional levies it would have absorbed the whole of the accumulated funds. The equally abnormal expenditure of three millions and a half upon dispute pay was mainly due to the coal-mining dispute. In spite of the heavy strain placed on the finances of the unions, the accumulation of funds during war years enabled them to carry forward at the end of the year a larger balance of funds than they ever had before the war.

The number of trade unions registered during the year was thirty-seven, and seventy-two were removed from the register. Nineteen unions were dissolved and ten were removed from the register by cancelling. The number of amalgamations

during the year was large, and forty-three unions were removed from the register owing to this cause, as compared with nineteen in the previous year.

In checking the transfer of funds, it is often found, the report says, that the financial levies of amalgamation are not embodied in the registered amalgamation resolutions. Not infrequently part of the funds of the amalgamating bodies is retained and administered for the particular benefit of the members who contributed to their accumulation. Out of funds amounting to £3,899 one union only handed over £807. Investigations of the annual return of a large amalgamation showed that part of the funds transferred, nearly £300,000, had been brought into account as members' contributions.

The form of annual return provided for the inclusion of payments made by the Union as State benefit in the amount expended on unemployment pay and the deduction of such payments from the gross figure. The gross figure was considerably understated by many unions, probably owing to misunderstanding. In the case of one union the total shown as unemployment pay was two millions less than the amount actually incurred.

Although several unions have required security, or augmented security, to be given by their officers, defalcations involving heavy losses were still brought to light. One union returned deficiencies of branch officials amounting in 1921 to £2,063.

Obituary

THE death has occurred at Leeds of Mr. Owen Connellan, Deputy Lord Mayor of Leeds, and for many years one of the leading members of the Executive Council of the Typographical Association. He first became associated with this association at Bradford, where he had worked for some years as a compositor and became president of that branch. He later went to Leeds to serve in the composing room of The Yorkshire Evening Post, where he was for twenty-four years. He was made president of the Leeds Branch of the Typographical Association, and served for many years as local representative on the Executive Council. Mr. Connellan was a Justice of the Peace for the City of Leeds, and was a member of the Lord Chancellor's Advisory Committee. He was chosen to contest the North Bucks Division as the Typographical Association Parliamentary candidate at

the General Election. He had been the secretary of the Leeds Trades and Labour Council since 1892, and was highly esteemed, especially amongst employers and employes of the printing trade. The funeral, which took place at Leeds, was attended by a large gathering of the public men of Leeds, and by representatives of the printing and newspaper trades, including: The Lord Mayor of Leeds; Mr. A. Grime, the general manager of The Yorkshire Post; Mr. J. W. Miller, the overseer of The Yorkshire Post; Mr. R. M. Lancaster, ex-secretary of the Leeds Branch of the Typographical Association; Mr. J. D. French, President of the Typographical Association; Mr. J. Brailly, Leeds Printing and Kindred Trades Federation; Mr. W. Bottomley, Executive Council of the Typographical Association; and Mr. J. Robertson, representing the "companionship" of The Yorkshire Post.

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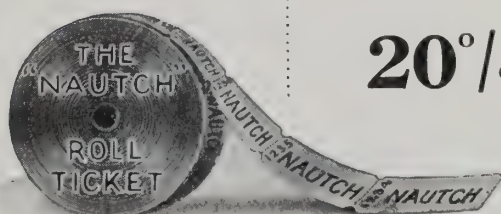
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The Place of the Docket in the Costing System

By E. PHEBY

THE opening meeting of the new session of the L.S.C. Jobbing Guild was held on Wednesday, September 12, when Mr. E. Pheby gave an address on "The Place of the Docket in the Costing System," Mr. Geo. Eaton Hart being in the chair. Several visitors were present, including Messrs. A. E. Goodwin, A. Williamson, T. E. Naylor, J. D. Wise, W. Whyte, and members of the Costing Committee. The following is the address:—

At the very beginning, I must qualify the title of our talk. "The Place of the Docket in the Costing System" seems to suggest (1) that the Costing System is a desirable thing in itself, and (2) that the docket is the most important part of it. I want you to disabuse your minds of those ideas for these reasons:

The Costing System, while it is a very necessary part of the routine of a printing business, is, when all has been said, still a system—merely a means to an end. The important part is not the thing itself, but the service which it performs. Too often the *system* is confused with the *function*. After all, the system is purely a *method*, and it is in the application of the results of the working of the business, as shown by the routine forms, that its value lies.

So with the docket. This is merely a convenient form on which to record history—that which actually happens during the course of the day's work. What is important—and what the docket is intended to make possible—is the application of this history to the methods of working, so that they may be efficient and at the same time economical and the best suited for the class of work handled. This is accomplished by collecting and arranging the facts as shown on the dockets in a manner plainly available for, and easily understood by, the management. It is then for the management to take steps, in a proper way, to remove all hindrances to efficient working.

It will help you to understand our talk if you imagine a printed illustration where the subject as a whole is printed in half-line, and the detail to which attention is drawn is printed in full-line. Although concerned with dockets, it will be necessary to deal at some length with other parts of the Costing System in order to understand the place or status of the docket in the whole.

WHY USE A DOCKET?

The question may be asked: "Why use a docket at all? Cannot the printer cost his product upon some other basis—averages, estimated times, experience?"

The answer must be that in an industry like printing, where the product is so diverse, averaged and estimated times cannot wholly apply. Printing is essentially a "made to order" industry—that is, each job is usually entirely different from the next; stock items being but a minute portion of the output. Further, work produced to the order of one customer is of no use to anyone else—if it is spoilt in any way or rejected, it is waste and of scrap value only, there being no possibility of selling it to another customer. In some industries, especially where mass production is possible, average times can be used, although even there it is necessary for

the employee to show the total time worked and the number of units produced. But, printing being specialised, a detailed record of time spent on each job is necessary, and this is best recorded on the daily docket.

I want you to put from your minds, for the time being, the fact of the misuse of dockets, and think of them from a constructive point of view and as being used in a proper manner. I shall refer to their mis-use further on. I am, by the way, confining my remarks to the case-room.

DOCKETS AND ESTIMATING.

In order to successfully compete under modern conditions, it is necessary to know the exact cost of work. In most cases nowadays the customer wants to know what you are going to charge him before he orders the work. This necessitates the making out of an estimate. The old rule-of-thumb methods of sizing up the job at a glance, guessing machine times, and adding some sort of a percentage for expenses, have gone, and a carefully-constructed estimate, taking into consideration all factors likely to affect the work, and based on accurately-ascertained hour rates, has taken their place. Years ago a customer would come to the print-shop and ask for an estimate and expect a price to be quoted at once, but now, if a firm quotation is to be made for any considerable work, sufficient time must be allowed for the proper drafting of an estimate. The chief point about estimates in this connection is that they must be based as nearly as possible on the time the work will actually take.

Although the price quoted is called an "estimate," it is in reality a firm offer; that is, the work will be done for the price quoted. The only times when it is permissible to depart from the estimate are when it can be shown that the copy sent in for printing differs materially from that upon which the estimate was based, or the estimate is marked "provisional."

The difference between estimating and costing is not always recognised, mainly, I suppose, because they both use the same factors. An estimate is in the nature of a prophecy; costing is mainly history. The "prophecy" may be very near actual experience, but seldom is it absolutely accurate.

WHERE ACCURACY LIES.

But nearness to experience or accuracy of estimating can only be attained when there is something definite on which to base the expectation of cost. Each shop differs at almost every point of cost—the position of departments to one another, the facilities for the transport of material, the methods of organisation, the lay-out of plant, the provision of material, and factors of a similar nature. It thus follows that the costs of one shop will be quite different from those of the next, so that the using of uniform average trade rates for costing and estimating is likely to be seriously misleading. Average rates are made up of high rates, low rates, and every shade of difference between, and the mean may be nearer the higher than the lower, or *vice versa*. It may be that in some instances the rates as taken out for a department will closely approximate to average, but no



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firm will find that its general experience is average. The proper use of average rates is for checking the efficiency or otherwise of a department. If the average rates are higher than the departmental rates, the *presumption* is that the department is being efficiently worked, and the reverse is also the case. Not that this factor alone determines efficiency, but in this is shown the standard attained, so long as *all* factors are included. But even here, unless it is known in what ratio the average rates stand to the general run of costs—that is, pulled down by a few exceptionally low rates or forced up by exceptionally high rates—the “level” is likely to be unreliable. Subject to this, and bearing this in mind, the checking of departmental rates against average rates acts as a sort of barometer.

“ESTIMATED” AND “ACTUAL.”

The *nearness of estimated times to actual times rests upon the data which is given on the daily dockets*. This means that these dockets must, as far as possible, be accurately filled up. It is on what has been previously accomplished in that particular shop that the estimator bases his calculations for prospective work. When similar jobs have been handled, the points at which two jobs vary can be gauged to a fair accuracy as regards time, and allowances made accordingly. When new work is tendered for, the estimator has to use his judgment as to how long the work should take, using average times—not fast, nor yet slow, because, although the speed of workers differs, it is not possible to decide beforehand by whom the job will be handled, and so base the estimate on any particular worker's rate of output.

TIME UNIT.

One of the bases on which the Costing System rests is that of the time unit. This unit is of two kinds—direct and indirect, or chargeable and non-chargeable. The direct is that which can be traced as being the *direct* outcome of working to a customer's order; the *indirect* is that which is auxiliary or supplementary to direct effort, but which is just as necessary. The time values of the “direct” operations can be found to a close degree of accuracy, but “indirect” times must be averaged.

DIRECT.

The processes of setting up, making up, imposition, being done only to direct order and because of operations rendered necessary by the actual instructions of the customer, allow the *actual* direct labour cost to be known. It is in this connection that the docket is so important. The actual amount of constructive work in any given job *can* be measured in terms of time. This time is (or should be) the time which is entered on the docket against the job concerned. By this means the customer is charged only for the direct time wage expense that the work he has ordered necessitates. So far as this direct labour factor is concerned, the actual values can be (but rarely are) ascertained with accuracy. The true values given on the dockets form the base on which are built up the hour rates, as will be mentioned further on. “Direct” can be taken as being capable of accurate allocation.

INDIRECT.

But all work cannot be “constructive” or “direct”; in other words, the whole composing staff cannot produce 48 chargeable hours each week. In order to be able to bring formes to a stage when they are ready for machining, it is necessary that

the material with which the work is to be done shall be in its pre-determined storage place. This entails labour, and either the comp. has to do his own clearing as he goes along, or it is the full-time duty of someone else. At any rate, whatever the system of storekeeping, the cost cannot be directly charged against the customer. This will be understood when it is remembered that the clearing *for* the job may have been done months before, and the clearing *of the job* months after it is printed. On the one hand, it is not practicable to specify the actual amount of clearing necessary for any given job, and likewise when the clearing of the forme set is done, it is not feasible to charge this to the customer as a separate item or at the time it is done.

In order to overcome this difficulty, the cost of this item is got back over the direct hours charged. This means that the *average* number of chargeable hours in a general jobbing office will not be 48 per employe, but something like 33. This you will note is for a general jobbing office—where mechanical composition is installed the proportion of chargeable hours is likely to be higher owing to the smaller amount of clearing necessary with machine-set type.

In addition to the wages of the store staff there are those of supervision and departmental services, readers, messengers, etc. These are got back in the same manner as those of the store staff. Thus the “productive” hour has to bear a wage expense not only of the actual operative, but of those who look after him, and of his auxiliary services. Hence it comes about that when the comp. is paid 1s. 10d. (actual 1s. 10½d.) per hour for doing an hour's “constructive” work, there must be added a further sum before the true wage expense of that hour can be found. In practice, the average wage expense per hour is not found as a separate item, but dealt with in the bulk.

So far as the indirect parts of cost are concerned, it must be admitted that the percentages and amounts arrived at for adding to the direct time value in order to cover departmental expenses are approximations only, and must be fixed in an arbitrary manner. The science of cost accounting is rather looked down upon by financial accountants, because it is not possible for cost accountancy to be *exact* for each unit. Financial accounts can be balanced with the ultimate of accuracy, because they are records of transactions which have actually taken place, but cost accounting cannot be so deadly accurate. The rates on which the chargeable unit is costed are in the nature of future expectation in the light of past experience. As a great part of this expectation of expense is indirect, or not directly chargeable, but spread over the whole of the work produced by a department or section, the amount of this expense incurred on any particular work or in any particular hour cannot be *exactly* apportioned and nailed down to that job or hour, but must be applied by the “average” method.

DEPARTMENTAL EXPENSES.

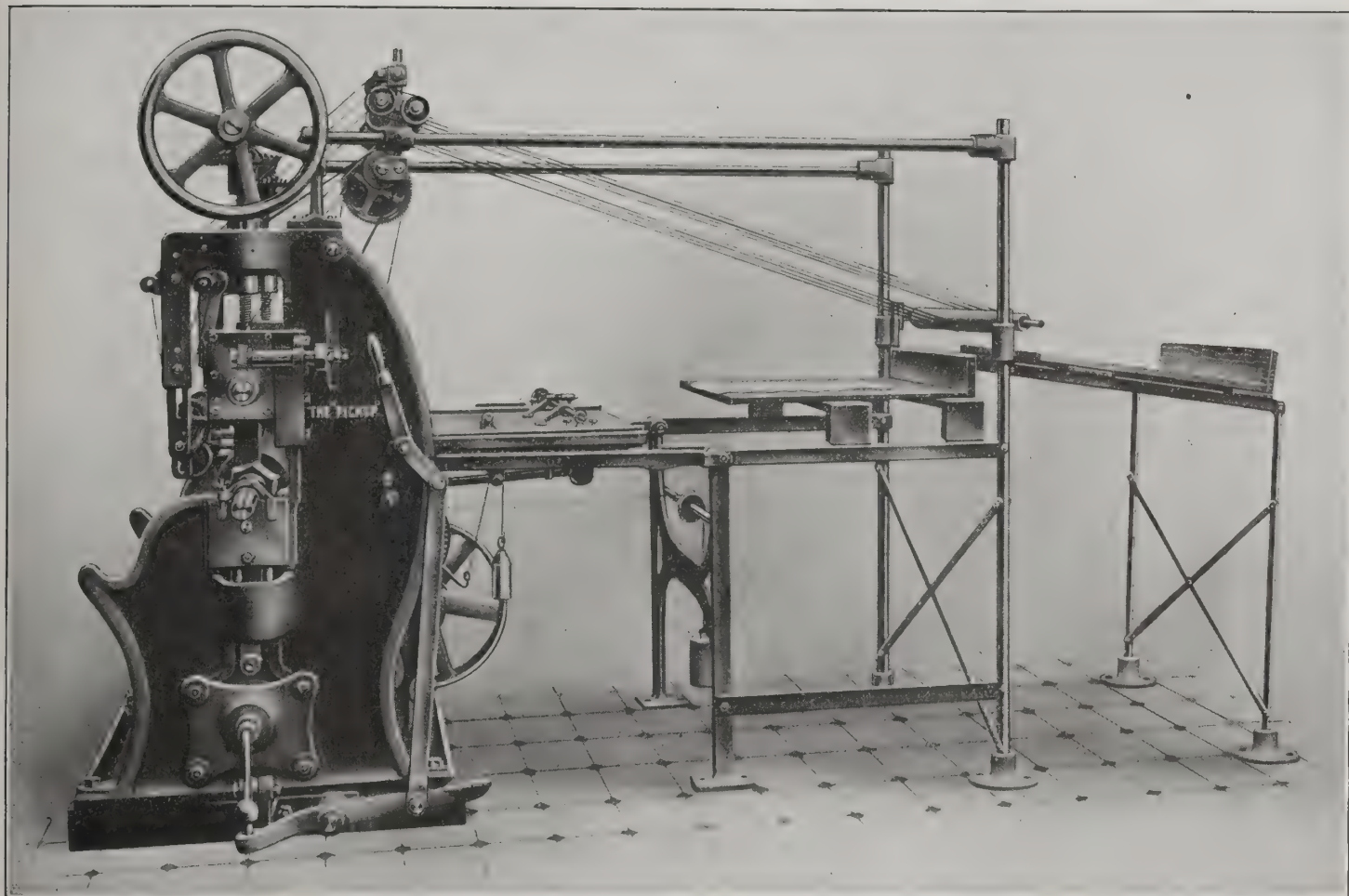
Now the expenses of storekeeping, reading and supervision, or what we can briefly call *wages*, are not the only departmental expenses. (I am dealing with departmental expenses as apart from the general expenses which we know as “overhead.”) Included in the cost of working the department are such expenses as rent, rates, lighting, heating, insurances, a sum for interest on the capital locked

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up, a reserve for the lowering value of the plant, holidays, and such-like items. These affect the one department alone, and have no reference to any other department. This being so, it is necessary that these expenses shall be recovered only on the production of the department concerned. The method of allocating these expenses is by totalling them for a year—this being the most convenient period. This total is divided by 50 (the number of working weeks in a year), and the resulting figure is the average weekly direct department expenses.

But it does not necessarily follow that this is the *actual* figure of expense which is experienced in any one week. Taken over a year, the average will work out so near that only a very small adjustment needs to be made in order to agree with the financial accounts, but for any particular week the figures may disagree.

To the weekly wage bill, whatever its size, is added this average figure for department expense, the total formed being known as the departmental weekly expense. It will be understood that the size of this cost figure for any week will depend upon the size of the wage bill, although modifications can be introduced to suit different businesses.

OVERHEAD.

Then there are the "general" or overhead expenses to which the printer is put in order to carry on his business, and which must be allowed for in calculating the unit rates if he is to get back all of his costs. A reminder of a few of them may be useful. They include office rent, rates, etc., office staff salaries, lighting, stationery, postages, bad debts, heating, telephone, and similar items. The whole of the "overheads" for the business are totalled for the year, and are reckoned out as percentages on the expenses of all of the separate departments, including materials. The percentage added to the cost of materials is usually lower than that for adding to the expenses of the departments, because the costs of storage and supervision are usually less. This percentage is added to the direct departmental cost each week, and the resulting total is the cost for the week as found by the system, and is known as the total cost of production.

The position is now this: The wages of the department are found from the wages books, the average weekly direct departmental expense from the annual statement is added, making a total which represents the weekly direct departmental cost. To this total is added the flat percentage necessary to get back the overhead, making in all the total cost of production. By this means the whole of the expense applicable to the department, including its proportion of general expense is covered.

As mentioned previously, this figure is not necessarily the *actual* figure for any one week, but taken over a period the results will come out very near. It is this lack of absolute accuracy which accounts for the feeling of superiority on the part of the financial accountants.

By the method I have outlined, the printer will know whether he is covering all of his expenses, and also whether a department pays or not. If he charged his customer on any other basis, say the wage cost plus a varying percentage to cover expenses and profit, it is obvious that he would have to meet all of his expenses out of this percentage. He would not know if the amount he added was sufficient to give him a profit or whether he was working at a loss, as his statistics would

be lumped together. Also, he would not know, even supposing that the price allowed a profit, whether this was reasonable or whether it was sufficiently large as to induce a competitor to go after the business. Further, the method is unfair as between the various departments.

HOURLY RATE.

The problem then presents itself: How is this mass of expense to be fairly charged against the work proceeding through the department? In other words, how is the cost to be allocated to the productive unit? The basis chosen for this allocation is the "chargeable" or "direct" hour. This chargeable hour comprises the time spent on definite operations; that is, those which are the direct result of the customer's order: composition, make-up, imposition, and author's corrections. The total number of hours spent on these operations on each job are transferred to the cost cards for that job. When completed, the job is costed for the purpose of charging to the customer, and these hours are then extended at the correct hourly rate. I will explain in a moment how this hourly rate is found. If the rate has been accurately fixed, the money value of the total hours charged against all jobs should equal the expenses of producing those hours.

The chargeable and non-chargeable hours as dissected by the cost clerk on the docket are carried to a weekly summary. At the end of each week the chargeable hours shown on the docket for that week are totalled and extended at the hourly rate for the department. This constitutes what is known as the value of production. When this value is compared with the weekly cost of production, it can be seen whether the department is working at a loss or not. But the comparison must not be relied on as absolutely accurate for any one week, because of the average figures contained in its make-up. Over a period, say, of three months the cost and value figures should approximate each other, but a single week will show variations. This may be caused by a smaller number of chargeable hours being produced owing to slackness, showing a loss on the week's working, or (*vice versa*) when the chargeable hours are greater than the average, the departmental figures will show a profit. If there is a continuous loss or a continuous profit, it shows that the hour rate is too high or too low and needs adjusting, after taking all of the circumstances into account.

How is this hour rate ascertained? This is fixed annually. We have the yearly total *costs* as shown by the departmental summaries, and we find the total number of *chargeable hours* recorded on the weekly summaries. It is by dividing the total number of chargeable hours for the year into the total departmental cost of production that the hourly rate figure is found. It thus follows that if a false or inaccurate total of chargeable hours is obtained because of the detail not being accurately shown on the daily dockets, that the resulting hour rate will be wrong. It may be suggested that if the *actual* times taken by the comp. were shown on the dockets, the difference in the total number of hours would not vary sufficiently from that now found, to be worth while. But our mental attitude on this problem should not be as to how far away we are from actual, but how near we can get to it. I imagine that if dockets were a *true* reflex of the time spent, the yearly total of chargeable hours would differ somewhat from what it is now.

You will understand from this how vital it is that docketts shall be accurately filled up if the results are to be trustworthy, altogether apart from the fact that it is one of your safeguards against wrongly-based or ill-judged estimating that the job data shall be accurately recorded.

FIGURES AND CONDITIONS.

There is one aspect of costing which is seldom understood; in fact, in practice, it may be said to be often misunderstood. The popular conception of costing is that it is the collecting of figures—comparisons between jobs and periods being deemed to be complete when the figures are compared. *But the comparison of figures is only the beginning of the value of costing.* Costs (figures) may be so misleading as to be grossly inaccurate unless *the other factors which go to make up the total facts are taken into consideration. You must get behind the figures.*

Here I should like to draw your attention to a mistaken idea which is held by some master printers.

EFFICIENT HANDLING.

If the data is to be used in a proper way and to its full value, the person handling it must understand its significance. We hear of employers who "run" their costing system with the labour of a girl clerk only. This clerk collects the figures and makes out the various summaries. I suggest that this part of the routine is but the outer shell—it is what these figures stand for, what they show the results of, which is of value. This vital understanding of the problem cannot be grasped by juniors or by those who have not a good grounding in the trade. A practical man commanding, of course, a higher salary than a junior, will be able to not only get the full value out of the operation of the system, but prepare his graphs and statistics in such a way that the printer can keep an eye on wastage and understand the position of his business at a glance—a thing which is impossible with the non-experienced. The value of the factor of plain statistics alone is worth the extra amount in salary, apart from the possibility of checking waste before it becomes serious. The installation of the Costing System should be an investment—not a cost. The comp. also has a great interest in this question. Where figures representing his work are collected without consideration as to their true significance, the conclusions drawn from them must, of necessity, give an incorrect impression as to what is going on. It is to the advantage of the comp. that those handling the records of his labour shall be able to appreciate the technical and practical difficulties which he has to contend with in the course of the day's work.

SCHEDULES.

Those operating the routine of the system must be able to go further than their bare duty, and show not only what is done, but what could be done with the plant available, or whether the plant can be improved. In order to know what a department is capable of producing, it is necessary to set up schedules. But see to it that these schedules are constructed by someone who knows the possibilities and capacities of the plant, and the kind of work handled. The capacity of a plant is so often taken as being what is produced, instead of what *can be produced*, that the former figure is accepted as being all that is necessary—managers and executives being satisfied if the standard experienced in any period approximates to the average. But this

point of view is not good enough. A 100% standard must be set up and actual experience compared with it, taking all factors into consideration. It will be found that actual experience will usually be a fairly low figure. The existence of such a 100% standard will, perhaps more than anything else, show up defects in the working of a department.

The cheapest labour in the gathering of these vital statistics does not give the best service. The student of economics will tell you that the higher payment required by the efficient technical worker is actually cheaper than paying a lower wage to a worker whose grasp of essentials can, at the best, be very inadequate. You may have a girl or junior labourer working your costing system, but in the end you get only what you pay for, cheap labour meaning the loss of a great part of the benefits which can be obtained by the installation of the system, due to the very inability to properly grasp and understand the significance of the facts shown up by the routine.

MIS-USE OF DOCKETS.

My remarks up to this point have been on the assumption that the use of the docket has not been abused. Unfortunately, some employers assume that the chief use of a docket is for the purpose of discipline, and their idea of discipline is a negative one. While a certain amount of discipline is necessary where a number of persons are working together—in the interests of the individual as well as of the whole, the use of dockets for this purpose has only a limited application—in other words, this factor is *only one* of those for which the docket is necessary. It is emphasised that the basic use of dockets is for cost accountancy purposes—to enable the printer to properly cost his product, and to run his business efficiently. So many printers think that the only way to get a full return from their employes is by driving them and making them feel generally uncomfortable, instead of helping on the day's work by smoothing out difficulties. After all, it is a paying proposition to make the worker comfortable. At the end of the day, instead of being fagged out and fit for nothing but rest, he feels active enough to be able to use his leisure to the best advantage—and make no mistake about it, the employer also benefits, even if indirectly. A man who is not unduly fatigued towards the end of his day's work can turn out a much higher *quality* of work than can the man who has had to contend with innumerable interruptions and delays. These delays are often not due to any fault on the part of the employe. Lack of sorts, insufficient or wrongly-sized spacing material, the use of plant which should have been on the scrap heap years ago, and similar factors are the things which the average comp. has to contend with every day. The location of the store, whether convenient or not, also has an influence on the time taken on work. These things are not stated on the docket, but they should be. It will be admitted that the comp. is the one who is the best fitted for pointing out where methods are at fault, and for this reason he should be encouraged to promote smooth working by calling attention to defects.

How can the employer know the conditions his men have to contend with if they are not brought directly to his notice? The reply may be that it is one of the foreman's duties to see to that sort of thing. This may be quite all right in theory, but a foreman is usually so overloaded with duties that anything which it is possible for him to sidestep

has to go. The foreman is a practical man, supervising practical work, and if he is to do his job efficiently he must be relieved from all work which is not practical (clerking, etc.). Again, the foreman who continuously told those in authority what perhaps they do not want to know, would not last long, and the avoidance of friction from above is only the outcome of self-preservation.

What is the result of this state of affairs? It means that *the comp. dare not put on his docket the time actually taken on the job, and the difficulties he has had to contend with.* He has to average his time as the only safe method. The prevalent practice is, when a job is set, to hawk it round the 'ship to get the general opinion *as to the time it will stand.* No reference, mark you, to the actual time taken on the job, but what it will stand. Why is this mis-use of the docket so general? There must be a reason for it. It is because the comp. has his living to earn. He is afraid for his job, and this is quite natural. He has those dependent upon him to think of, and any tendency which threatens his employment in any way has to be carefully watched. He knows that, however long he may have been with a firm, his job is only worth a fortnight's notice. Thus it is that all work is shown on the docket at a figure which will cause the minimum of friction. If any great variation of the time taken in setting up similar jobs is found, the employer investigates, and it is just this which the comp. wishes to avoid, because of the danger of potential trouble.

THE COMP.'S BURDEN.

The docket shows figures only. It does not show the physical energy *wasted* in pulling out formes and boards in order to find sorts, which under a proper system of storekeeping would be in their proper places. It does not show the *unnecessary* fatigue and bodily weariness which is the portion of those who work in offices where there is a lack of plant for the work handled or a lack of system. It does not show the mental stagnation which creeps on the employe because his every effort towards creating better work is damped down. It does not show the gradual breakdown of that goodwill between employer and employe which is an essential for the effective and efficient working of a department. These and other discouragements which will readily be recalled occur, but their individual and collective effect on output cannot be traced through the docket as now written. How, under circumstances such as these, can the docket be relied on to be a true record? *What is the good of the figures on the dockets if they are all wrong?* Surely some method can be devised so as to put an end to this! My suggestion is that an extra column should be printed on the docket on which the comp. should, *as part of his duty*, note any hindrances which he experiences in his work. If the comp. can be certain of his job, and certain that he will not be blackballed for calling attention to defects, you will get willing co-operation from him, but it is useless to expect actions from him which he believes will land him in trouble.

The complaints must be officially recognised. It is of no use having this information given in on odd scraps of paper. These are so easily "lost." It must be done on official forms, and must receive official recognition and encouragement. Thus it will not in any way be a reflection on the foreman.

EDUCATE THE MASTER PRINTER.

In order that this shall be effective, something

further is necessary. When the system is installed in an office the master printer should be instructed in the proper use of it. No good will come of installing the system and expecting it to work itself. A proper and adequate knowledge of what the system stands for must be gained—and gained from the bottom up, not from the top down. It is of no use making out "Form 1" if you do not know where the figures come from, how the total chargeable hours are found, and what the figures represent. But even if the master printer appreciates these things and puts the routine into the charge of a competent operator, the full benefit cannot be obtained unless the one in charge is backed up in the right spirit by his employer. Leaks and wastes cannot be effectively handled unless he is given the necessary encouragement together with the authority to get things done. He should as a matter of routine also be able to claim a definite portion of his employer's time in order to thoroughly explain what his figures mean. I must emphasise that the *employer* must be taught how to use the results, if any good is to follow. However good the cost clerk may be, the deadening blight of indifference from above will effectively put a stop to his efforts to get the best out of the system and to get for the comp. the maximum of recognition of his efforts as shown on the docket. It is the *unwritten* part of the routine which must be learned, and it will only be learned when employers generally know what the system is meant for, and get behind the figures on the docket.

MIS-USE MUST CEASE.

The mis-use of dockets must be made unnecessary and impossible. The indifference and inadequate appreciation of the functional values of the docket on the part of the employer and the deliberate adjustment of figures by the employe must cease. Until this is done, the conclusions reached will not be so accurate as they can and should be. Accuracy should be the aim—whatever the achievement—and this will only be possible when the obstacles in the way are removed.

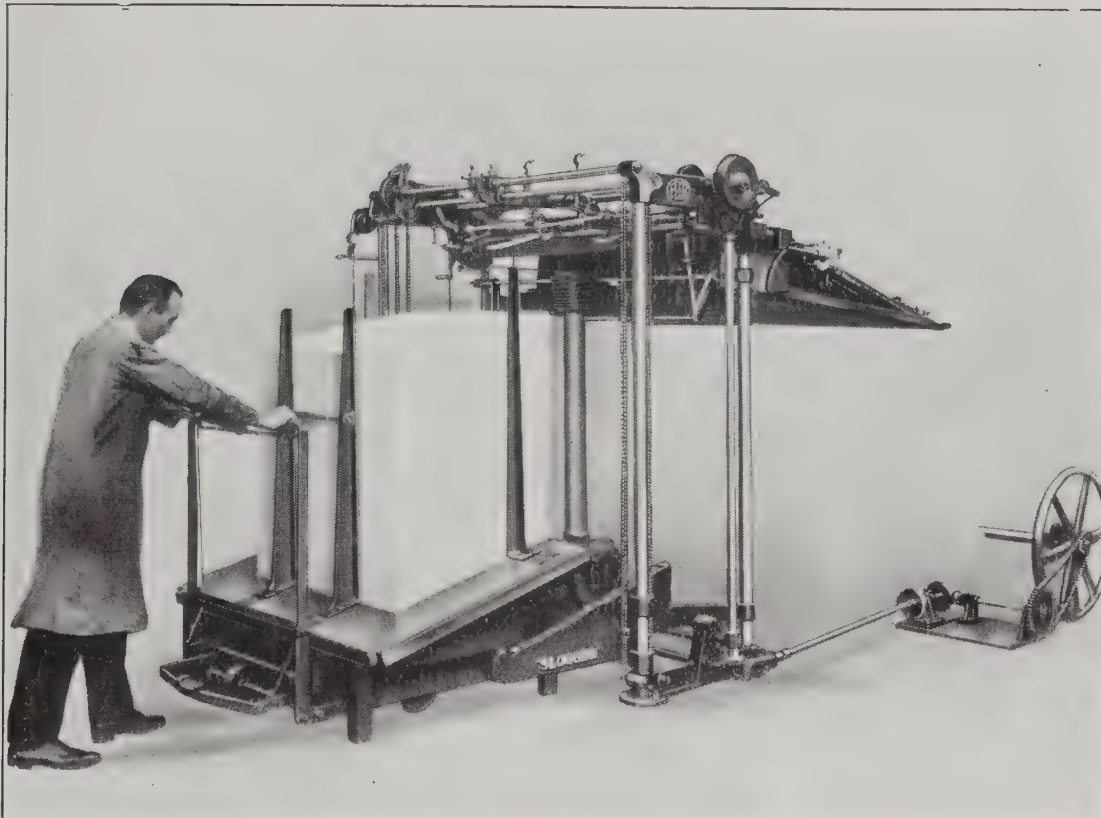
THE DOCKET AND WAGES.

Now a word as to how the docket connects up with the wages paid. It will be understood that wages are paid only for the time attended for work, although the time the employe happens to be actually on the premises may not coincide. When entering the building some form of recorder for time-keeping must be operated. This may be mechanical, such as the Bundy, Gledhill or National, or be a sheet which the employe signs as he enters and leaves. This operation is known as time-keeping to distinguish it from time-booking, which is the allocating of the time to jobs or to "house." The time cards and sheets are collected each week by the wage clerk for the purpose of calculating the wages to be paid. It is from these records primarily that the wages are made up. But the time thus shown as being in attendance must all be accounted for if the printer is to be certain that all of the time paid for has been worked. When the weekly time card or time sheet is received by the wages clerk, he has to compare the daily times shown on it with those shown on the daily dockets. If there is any discrepancy, a satisfactory explanation must be forthcoming before the wages can be correctly paid.

Where a daily docket is used it is necessary that a separate wage docket shall be written each week.

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The number of hours' pay claimed for each day must tally with those on the daily docket and time card.

The following is then the procedure: To the weekly standing wage is added any overtime earned, the two forming a gross total from which must be deducted the value of any time lost, the employee's portion of the National Insurance stamps, and any other deductions agreed to be made. The resulting figure is that which is actually paid over in cash.

These details are typed or written on to wage sheets or into wage books, and the total amount for any department or section, in addition to the firm's share of the National Insurance burden, forms the wage expense. When these weekly wage expenses are totalled for a year, the figure will agree with that found for this account in the financial accounts. This cost account *must* agree with the financial books, because only the exact amount required for wages each week should be drawn, any non-payments being strictly accounted for.

SUMMARY.

To summarise the whole:—

(a) We have seen that the Costing System is but a method, and that if any real benefit is to be got out of it, it is necessary to get *behind* the figures and appreciate the conditions, figures being but the indicators of what has been accomplished.

(b) We have seen that the docket is merely a convenient routine form on which is collected data, from which to obtain figures and facts relative to the operation of the plant.

(c) We appreciate the fact that a docket must be used owing to the varying character of the work handled.

(d) We know that the system rests upon two pillars: money value and time value; and that it is by the intelligent interplay of one factor on the other that *definite* knowledge of costs can be gathered.

(e) We have found out that the "direct" time records can be accurately ascertained, but indirect values must be averaged.

(f) We have seen that by properly collecting and arranging the data given on the dockets, and not otherwise, the hourly rate can be fixed with comparative accuracy; it follows then that if the data given on the dockets is inaccurate, the conclusion drawn from it will also be inaccurate.

(g) We know that the employer, generally speaking, does not appreciate the full extent of the utility and possibilities of the docket, compelling its mis-use by the comp.

(h) And we know that until he gets a true understanding of the facts there is not much hope of improvement, because the improvement must come from above.

Do not think that I am criticising master printers for *wilfully* putting obstructions in the way, because I think that this state of affairs is due more to indifference than anything else, and that when the position is put before them in a proper light they will, even if only from self-interest, make and even demand improvements.

I have traced generally how the docket affects the routine of the Costing System. It was necessary to explain some parts of the system so as to show how the docket fits in. You will understand that in filling up the docket every day you are performing a very necessary part of the routine, and that

if you hand in inaccurate records the conclusions which are based on them must of necessity be misleading. Whether we shall reach the ideal stage where the comp. will be encouraged (I had almost said allowed) to give a true and faithful record of his activities, lies in the future and in the education of the employer. That this day will eventually come I do not myself doubt, but there is a lot of opposition to be overcome: opposition on the part of the employer, due to indifference and lack of knowledge; and bitter opposition on the part of the employe, due to his experiences.

A chart illustrating the lecturer's remarks was exhibited and explained, as were a specimen docket and a model "Form 3."

DISCUSSION.

The discussion brought out varying views. Some maintained that the docket was a curse to the employe; but, while condemning the method in use, were unable to suggest a remedy. On the other hand, it was contended that the docket was a means of obtaining justice.

The feeling of the meeting generally was that the Costing System had come to stay, mainly because it had proved its necessity and had satisfactorily performed its function. One speaker pointed out that a few years ago the printing industry was one of the worst paid, and that the improvement which it had been possible to effect in the standard of living for the employe had been made possible only by the recognition of a standard method of finding *costs*—a method of which the docket formed part. Further, business success in modern times demanded a scientific method of ascertaining and allocating expenses.

The suggestion that a "hindrances" column should be added to the form of docket standardised would be sympathetically considered by the Costing Committee, the detail entered in such columns being essential for removing hindrances to efficient production.

An illustration from the transport industry was given by Mr. A. Williamson, who pointed out that, despite the suggestion of apparent chaos in street traffic, a very high state of organisation was in operation to safeguard and carry the many thousands who were dependent on such services. It was only by collating and intelligently applying the statistics gathered day by day that the conveyances could be *where* they were wanted *when* they were wanted. So with the Costing System—unless the facts given on the dockets were to be relied upon, the employer could not *adequately* deal with his business.

Mr. A. E. Goodwin mentioned that some years ago, when the Trade Unions and the Master Printers' Federation agreed on a form of docket, it was made a condition of its introduction that any mis-use should be reported, and the matter taken up by the Costing Committee.

Among the other speakers who contributed items of general interest were Mr. J. W. Garner, Mr. E. W. Carter, Mr. John D. Wise, Mr. C. H. Lea, Mr. W. Whyte, Mr. J. Griffiths and Mr. Walmslev; and the Chairman, Mr. Geo. Eaton Hart, piloted the meeting through a frank and enjoyable discussion, in which all sides were represented.

The closure was applied by hearty votes of thanks to the lecturer, the Chairman and the Costing Committee, proposed by Mr. T. E. Naylor and carried unanimously.

Industrial Art at South Kensington

AN Exhibition of Industrial Art of To-day has recently been opened in the North Court of the Victoria and Albert Museum, South Kensington, and will remain open until late in October. The North Court is not easy to find, and there were no notices to direct visitors on the occasion of our visit.

The exhibition is the first of its kind to be organised by the British Institute of Industrial Art in conjunction with the Design and Industries Association and the Civic Arts Association. These bodies aim to improve the standard of taste in the things of everyday life, to eliminate meretricious ornament, to make articles that are manufactured by machinery as sound in construction and as beautiful to look at as those that are produced by pure handicraft, as well as to improve printing generally and remove some forms of ugliness which have been all too common in comparatively recent productions. A good deal of useful work has been done, and has gained strength by the support of many influential people and business houses of repute. But useful effort has been in a large measure wasted by groups of enthusiasts with similar aims carrying on separate activities. The acknowledged prestige of the British Institute of Industrial Art, combined with the valuable help of the Design and Industries Association and the Civic Arts Association, should do much to assist the early application to industry of the excellent principles for which these organisations stand.

The exhibition has been organised by the Director of the British Institute of Industrial Art, Major A. A. Longden, D.S.O., the exhibits having been subjected to vigorous selection by a series of expert committees with a view to demonstrating the best productions of both craftsmen and manufacturers in design, material and workmanship.

The exhibition covers everything from furniture to metal work, textiles, and pottery, and such unusual features as a group illustrative of the work of the Royal Mint during the past year. These exhibits are beyond our present scope, but to our mind they show a freshness of thought which indicates clearly the improved standard that now prevails due to the high standard that has been set at previous exhibitions by the assessors.

The printing section is only a small one, but the work has been excellently chosen. It embraces woodcutting and wood engraving, examples of commercial printing, examples from the work of the printing schools, a few specimens of books, a good collection of posters, and some cases filled with manuscripts and illuminations.

The group of woodcuts is shown with the idea of drawing attention to the possibilities of this process for book illustration and commercial work. We have, on several occasions, mentioned in these columns the advantages of woodcutting and engraving by comparison with ordinary pen drawings reproduced as line blocks, and we learn with interest that several of the younger men who have taken up the subject are finding an increasing and ready market for their productions. Among the exhibits we notice particularly a woodcut book illustration, "The Fairy Circle," by Bernard Sleight, and an illustration by Lawrence Angus, "A Street Corner, Troyes," which showed a keen appreciation of the technique of woodcutting and engraving.

Among the frames showing commercial printing we found most of our old friends who send on such occasions—the firms who are thought of by many commercial printers as extremists or even as faddists, but who, without question, are exercising a profound and increasingly effective influence on the typography of this country. If we look back on the general condition and style of advertising and commercial printing, say ten years ago, and compare it with that of to-day, we cannot help but see their influence in the character of display, in the style of decoration, and in the actual types employed.

Mingled with the exhibitors we notice the Pelican Press—the "men of letters," who impress their work with their own personality. The Baynard Press—modern, crisp in style, original in feeling, combined with a fine sense of craftsmanship; G. W. Jones, of the "Sign of the Dolphin," who has absorbed the spirit of the masters of the 15th century and applied it to the problems of to-day; the Curwen Press, marked by the personality of its namesake—bright in treatment, and frequently distinguished by the happy use of daring splashes of colour; the Favil Press, not so widely known perhaps, but showing work which has much to commend itself to notice; and the Cloister Press, to remind us that fine work alone cannot create a successful business.

The Nonesuch Press showed a small collection of books printed at various presses. The typography of these books is under the care of Francis Meynell, who has achieved in these volumes some of his most notable successes. Each book is printed in a type that will give the right "flavour" to the production, and special attention has been given to the choice of paper in every case. One of these volumes, "Donne's Love Poems," was printed by the Oxford University Press in the Fell type; but perhaps one of the most notable is a small yet charming edition of the "Book of Ruth," comprising twenty-four pages.

The examples of calligraphy by A. Michael Fletcher are particularly fine specimens of lettering such as may be used with advantage in shop windows and exhibition stands, and these, together with letter headings and announcements of the Dorian Studio, are of undoubted educational value.

The collection of posters shows that in poster designing this country has little to fear either from America or from the Continent. Four examples of posters for the British Empire Exhibition, 1924, by Gerald Spencer Pryse, are shown, which have been drawn direct on the stone and lithographed by Vincent Brooks, Day & Son. These beautiful examples show Spencer Pryse at his best, and will no doubt be greatly admired, but we almost think they are finer as drawings and as lithographs than as posters. A fine drawing, even if it is strong in treatment, does not of necessity make a good poster. Power to compel attention and excite the imagination is of equal, and perhaps even greater, importance than the beauty of the design. One of the most striking posters is that for the Board of Trade Exhibition of British Graphic Art, shown at Zurich in 1923, designed by Edward Wadsworth.

Posters, whilst they belong to a branch of art which may be appreciated outside the narrow confines of a picture frame, nevertheless require to

be seen in appropriate surroundings or on an appropriate ground. Although there has been a notable improvement in the treatment of our hoardings, much remains to be done. A representation in the exhibition of a portion of an "Underground" station, showing the methods of displaying posters in tiled panels, illustrates the care which the Underground gives not only to its posters, but to the manner in which they are displayed. A collection of seven "Underground" posters is shown, and they are sufficiently representative for their titles to be included in this notice: "Henry VIII.," by A. Cosomati; "The European Tree Frog," by J. Martin Pollock; "Fire of London," by E. McKnight Kauffer; "Map of Central London," by McDonald Gill; "Springtime on the Downs," by Ruth M. Hutchings; "Blackberry Time," by I. Hawkes; and "Kensington Gardens," by G. Barraclough. To show the Underground type designed by Edward Johnson, a set of four small panels is shown. The type is universally admired for its simplicity and clarity; but it seems unfortunate to have brought back to

our memory the little "preachments" which told us how much it cost for a ride in the lift, and about light, service and so on. We always thought that these little panels were the least satisfactory of the Underground advertising.

Speaking generally, the printing exhibits must be regarded as eminently satisfactory within the narrow limits prescribed, and those who are responsible for the original and arresting features which are included deserve the thanks of all who desire the advancement of our craft. Collections such as this do a great deal to disseminate a more general appreciation of quality and style in printing among members of the general public, and perhaps on another occasion it may be found possible to include examples of bookwork. The exhibition shown at the Medici Galleries during the summer did much to stimulate interest in modern book production on commercial lines, and an appeal to a wider field of interest such as these exhibitions at South Kensington present could not fail to have a useful reaction.

Courses at the College of Technology at Manchester

THE syllabus of the Printing and Photographic Technology Department in the College of Technology at Manchester shows a complete scheme of instruction in every branch of the printing and photographic trades. The department is under the direction of Mr. Charles W. Gamble, O.B.E., M.Sc. Tech.

A four years' course in lithographic printing is provided in the advanced stages, of which special attention is given to photo-lithography.

The subjects in the lithographic printing course include lectures and practical work in lithographic and offset printing, classes in printing machine mechanism, a short course of paper for printers, and a course on costing and estimating, together with lectures and demonstrations in photo-mechanical processes.

A special feature of the syllabus is a new one year course in photo-lithography, which occupies two evenings a week. This class is in the charge of Mr. J. H. Harrison together with Mr. W. Parkington, and the syllabus is as follows:—

LECTURE.

Historical development; current development; copying in monochrome; originals suitable for reproduction; the wet collodion process; the making of line negatives; the making of negatives,

with regular and irregular grained screens, suitable for the production of planographic printing surfaces; photographing type matter and the making up of pages with illustrated matter; originals in colour suitable for reproduction; standardisation of colour systems; additive and subtractive hand work on halftone negatives; the use of dry plates; direct and indirect processes of colour reproduction; photo-litho. transfer papers; colloidal bodies and sensitising agents; zinc and aluminium plates; methods of obtaining grain in the plate; whirlers—hand and mechanical; coating and sensitising of the metal plate; printing down and artificial illuminants; the inking and development of the plate; general and local development; the preparation of the plate for the machine room; printing down on machine plates; duplication methods; the "Lithotex" step and repeat machine and the Boedecker machine.

DEMONSTRATIONS.

Exercises on the technique of photo-lithographic processes in negative making and printing on metal.

PRACTICAL.

The making of negatives and transparencies with the ruled screen and irregular grained screens; highlight processes; simple colour work, printing on metal plates in bichromated colloids; the vandyke and other reversing processes; proofing.

Printers' Strike in America

THERE has been a serious unauthorised strike amongst the printers of New York. Newspapers in many cases have been brought to a standstill, and for many days only skeleton issues were published. Mr. Berry, President of the International Pressmen's Union, has stated that the charter of the striking Pressmen's Union will be revoked unless the strikers come to terms. Meanwhile Mr. Berry has submitted a proposal to newspaper proprietors to assume full responsibility for manning the presses if the illegal strike continues.

Co-operative Advertising

THE Committee appointed by the Federation of Master Printers to explore the possibilities of this question has held its first meeting. Members particularly interested in the subject have been nominated from the various Alliances.

Newcastle-on-Tyne Printing Plant

A REPORT of the Printing Committee of the Newcastle Corporation, recommending that a municipal printing plant be installed in addition to that already in use by the Education Authority, was rejected by 30 votes to 20.

BINDING

for PRINTERS

The
Fisher Bookbinding
Company (1912) Limited
HERNE HILL, LONDON, S.E.24

We are not amalgamated with,
or individually interested in
any printing concern, therefore
printers can confidentially en-
trust their enquiries and
orders to us.

A SPECIALITY IS
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ING OF BOOKS OF
REFERENCE, TRADE
CATALOGUES, LOOSE
LEAF COVERS FOR
CATALOGUES, &c.

Address Enquiries to DEPT. E.

TELEPHONE: - BRIXTON 1680.
TELEGRAMS: Excalibur, Herne, London.

M·Harland & Son

LIMITED

Numerical Speciality Printers,
Land of Green Ginger, HULL.

Another Speciality.
WATCH DRAW TICKET.

A Ticket printed for each second in 12 hours, 43,200 Tickets; for each second in 6 hours, 21,600 Tickets

12 5 5 Hours. Mins. Secs.		PRIZE COUPON FOR GOLD WATCH, VALUE £10.		The Watch will be wound, sealed in a bag, placed in a case, and deposited at the Clubmoor Branch, London. The bag will be opened on July —nd, 19—, and the person holding the Coupon showing the time, or the nearest (after) that, at which the Watch stopped will have the privilege of purchasing the same at his own price. The time at which the Watch stopped will be announced in the <i>Clubmoor Daily Express</i> on July —th.
CLUBMOOR CRICKET CLUB.		This Coupon acknowledges the receipt of the sum of 3d. As a Donation to the Club.		Signed.....
Name		Address		
12 5 5 Hours. Mins. Secs.		All duplicates and unsold tickets to be returned to A. ROBERTS, 28 SKIPTON ROAD, LIVERPOOL. before —th June, 19—.		

Discount 20% to the Trade.

DETAILED PRICE LIST ON APPLICATION



"A Dash Through Europe"

"A Dash Through Europe," with Snapshots by the Way. By Edmund G. Gress, editor, of The American Printer. The Oswald Publishing Co., New York. Price \$2.50.

Mr. Gress will make many new friends through the publication of this little volume. A tour was planned which in seven weeks was to embrace France, Italy, Switzerland, Strasbourg and Metz, Belgium and England. It was to include not only the usual "sights," but also many of the places that are of historical interest to a printer who loves his calling.

We warmly commend the book to those of our readers who wish to add to the knowledge which they may already possess in connection with the history of printing for use either when travelling abroad, or when they have leisure to give the matter thought at home.

Mr. Gress has a dry humour, and sometimes the freedom of his imagination lights up, as, for in-

stance, when he refers to London as "the city that Wren built"! We almost wish he had let his imagination run more freely, and that he had not been quite so matter-of-fact in speaking of his many pilgrimages. A good deal of space is devoted to London and to Oxford, and we wonder how many English printers have seen so much of, or who are even acquainted with, the numerous items of interest in connection with printing in this country to which the author alludes.

We do not wish to allude in this section to the typography of the volume, but the border that is used on the title and the page facing the title is a very attractive one; it has been designed by Guido & Lawrence Rosa, and has much of the quality of old flowers and forms an extremely pleasant decoration.

"The Modern Lithographer"

The following is taken from the last issue of The American Lithographers' Journal:—

ENGLAND PLUCKS AHEAD.

The Modern Lithographer, a monthly trade journal, of chrome-yellow-cover fame, has made a radical departure from its old-time printing, a departure which is remarkable and commendable as well. Since the issue of June, The Modern Lithographer is printed entirely by the offset process. With this the well-known publication changed everything—its size, its appearance, its paper, the printing method, yes, even its price.

The cover, which bears a similarity to ours, carries on its front page an allegorical picture printed in five colours; in this design the offset press is shown as the monumental mechanical addition to lithography since the days of Senefelder, while science and art as it applies to lithography is symbolised by the three great workers, Senefelder, Poitevin, and Rubel.

The colours on the front page are fairly well printed, while text matter and illustrations on the inside pages are of such excellency that its workmanship commands the highest praise.

The exceedingly good paper used has no doubt added greatly to the success achieved by The Modern Lithographer. May the new venture of our contemporary be one of great success.

For some reason we have not seen The Modern Lithographer in its new attire until August 14, otherwise we would have rushed the news to our readers much earlier.—Editor."

Paper and Envelopes Wanted for New Zealand

THE Office of His Majesty's Trade Commissioner in New Zealand has forwarded particulars and samples for the supply of cream-laid foolscap, single sheets ruled, and passbook envelopes required by the Post and Telegraph Department, Wellington, New Zealand.

DYER LTD

DIE SINKERS, ENGRAVERS ARTISTS & DESIGNERS

TO THE PRINTING
& ALLIED TRADES

EMBOSSING DIES
FOR ALL PURPOSES



8-11 KING ST SNOW HILL
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SPECIALISTS

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BOXMAKING & STATIONERY TRADES.

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THE LATEST and MOST UP-TO-DATE

Envelope Machinery

Simplified Book Sewing Machines.
Flat Bronzing Machines.
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Full and Semi-Automatic
Folding Machines.
Wire Stitching Machines. **Shears.**

ROTARY CARD CUTTING, SCORING & CREASING MACHINES.
BLOCKING and EMBOSSING PRESSES.

A LARGE STOCK of Machines
can be inspected in the above Show Rooms

FULL PARTICULARS CAN BE OBTAINED ON APPLICATION.

All enquiries receive prompt attention.

Telephone: Central 6216.

Cables: A B C, 5th Edition.

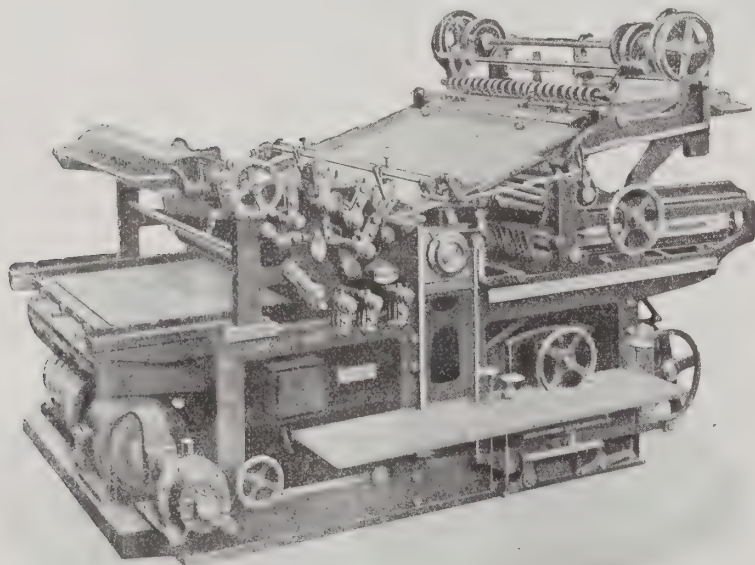
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PRINTING PLANT

The New Winkler Printing Machine

We have had the pleasure of seeing the first of these machines to be erected in this country working in the office of Messrs. Suttley & Silverlock, Ltd. By the courtesy of Messrs. William J. Light & Co., we were afforded every facility for a very thorough inspection of this new and really wonderful piece of workmanship. This particular machine is extra quad-demy size, and one's first impression is amazement that so much can be

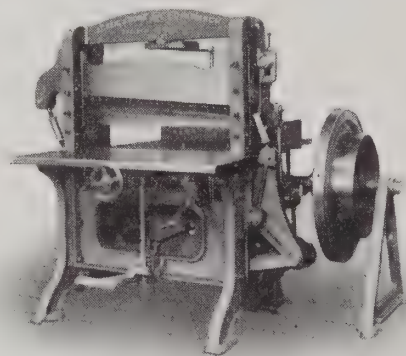


secured in such a little space. By comparison with machines to take this size work the compression is wonderful. This is the machine with the tail-first sheet delivery, and has incorporated with it all the latest principles of the Winkler Automatic Sheet Feeder. It runs at a speed of 2,400 per hour, and has many new ideas incorporated in its construction which promise to add greatly to the efficiency of machine working. The inking apparatus consists in using rollers of at least two different diameters, so that all possibility of streaks occurring on the forme is avoided, and a first-class inking of the forme is assured. Again, in order to avoid "picking" of the surface of art papers, the bed of the machine can be electrically heated, and a good uniform application of colour to the sheet assured. The inking rollers are water-cooled, which enables the machine to be continuously used without stopping. The operation of the machine is extremely light and quiet, and, to facilitate the work of the minder, is provided with mechanical slow motion. The machine is put in and out of operation by means of a pedal and a single plat-

form at convenient height on each side of the machine facilitates work. With regard to the patent feeder, this, too, has certain new improvements. Not only does any faulty feed automatically stop the machine, but a faulty delivery does the same by an automatic cut-off. The registration is perfectly accurate, and the sheet is delivered after printing on a board immediately below the feeding board at the tail of the machine. This latest achievement of this Swiss house is a great credit to them, and we understand that already several orders are booked for it.

A New Guillotine

MESSRS. JOHN GREIG & SONS, one of the oldest engineers in connection with the manufacture of machinery for printers and the allied trades, have placed on the market a new guillotine called the "New Conqueror." The firm claim that there is not another guillotine at present on the market to equal the "New Conqueror" for rapidity of speed and absolute accuracy of cut. It will cut any work, no matter how difficult, with unerring precision from the top to the bottom sheet. The machine is manufactured by skilled workmen under expert supervision, and thoroughly tested before being despatched to the purchaser. Messrs. Greig are also makers of all kinds of perforating machines, wedge nipping machines, automatic punching machines, litho and copperplate presses of every description.



This machinery is made at the Fountain House Works, Edinburgh, a model engineering plant, a factory replete with every modern appliance, and a real credit to the printers' engineering business. Established in 1810, this firm has kept pace with the times, and is to-day as up-to-date as any firm in the country.

At the last meeting of the Home Counties Master Printers' Alliance Executive, Mr. T. J. S. Guildford, who has filled the office of treasurer for many years, was presented with a silver bowl, and Mrs. Guildford a silver-mounted scent bottle.

ROBERT H. RUDDOCK,

ROBERT H. RUDDOCK.

S. J. BAKER.

PRINTERS' AUCTIONEERS AND VALUERS, NEWSPAPER VALUERS AND ASSESSORS,

Beg to draw the special attention of Master Printers and Newspaper Proprietors throughout the United Kingdom to the necessity of having a re-valuation taken of their Plant and Machinery for Fire Insurance and other purposes, owing to the changes in values. Valuations executed during the last three years

Average over £7,000,000 per annum.

Including the plants of the following important firms:

Amalgamated Press, Ltd.
Blades, East and Blades.
Birmingham Gazette.
Cambridge University Press.
Cassell & Co., Ltd.
Cornwall, G., & Sons.
Dent, J. M., & Sons, Ltd.
De La Rue & Co., Ltd.
Dobson, Molle & Co., Ltd.
Forman, T., & Sons.
Griffith, W. P., & Sons, Ltd.
Glasgow Herald.

Goodall, Chas., & Co., Ltd.
Hulton, E., & Co., Ltd.
H.M.S.O. Press, Harrow.
Hazell, Watson & Viney, Ltd.
Irish Times.
Jones, Percival, Ltd.
Keliher, J. J., & Co., Ltd.
London Colour Printing Co., Ltd.
MacLehose, R., & Co., Ltd.
Menpes Printing and Publishing Co., Ltd.

Mendip Press, Ltd.
News of the World.
Pictorial Newspapers (1910), Ltd.
Pitman, Sir Isaac, & Sons, Ltd.
Robinson, E. S. & A., Ltd.
Raithby, Lawrence & Co., Ltd.
Spottiswoode, Ballantyne & Co.
Sun Engraving Co., Ltd.

Times Ptg. & Pub. Co., Ltd.
Toulmin, G., & Sons, Ltd.
Unwin Bros., Ltd.
Victoria House Printing Co. Ltd.
Waterston, G., & Sons, Ltd.
Western Mail, Ltd.
Warrillow, Ltd.
Whitefriars Press, Ltd.
Yorkshire Evening News.

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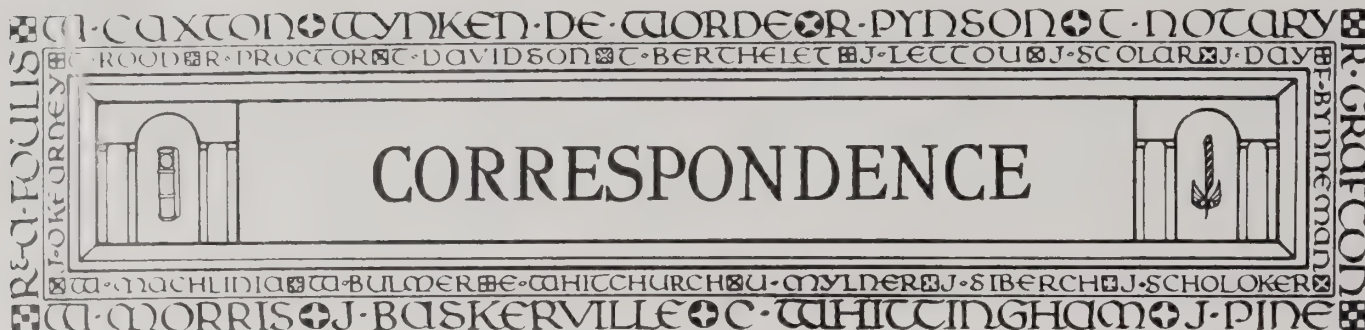
41, Cannon Street

NEWCASTLE

50, Cloth Market

GLASGOW

22, King Street, City



Varying Price Lists

The Editor, CAXTON MAGAZINE.

Sir,—I notice in the September number of THE CAXTON that Mr. A. L. Strange takes exception to the prices given in my recently-published "A.B.C. Price List for Job Printing." He states, however, that he is not conversant with this list, so that he will not have seen my remarks in the introduction to the effect that the prices for small numbers have been kept very low in order to encourage users of printing to place their orders. No doubt, he and others will naturally ask, "How is a printer to make any profit from these low charges?" My answer is that they must so arrange matters that the labour costs on the short runs shall be kept at a minimum figure. Actually, in the poster under discussion there would not have to be anything like three hours spent on composition for a meeting or sermon poster of about sixteen lines, to which the list prices refer. Our own average composition time for such a poster is about 1½ hours, and another half-hour, say, for distribution. Should the quantity be a large one, more time may be taken, lines may be altered to improve the display, etc. These times assume plant to be conveniently arranged, and the composition to be done by one who knows his work. Oftentimes this class of poster is nearly reprint, and an apprentice will make quite good time in setting them.

As for taking an hour to print off 25 D.C. posters, well—Eastbourne must be a nice place to retire to when you are past work!

By the way, the advertised price of four or five trade firms for 25 D.C. posters averages 13s., carriage paid, though I see one enterprising firm undertakes to supply this number for 9s. 6d.

Nowadays, it is up to every printer to so run his business that he can both make a profit and produce decent work at the price that his customer can afford to pay. It is simply no use to stick out for fancy prices for the short runs of ordinary everyday work; and with good management, proper arrangement of plant, and efficient workmen, a great deal can be done to encourage users of printing to place their orders much more freely than they have done for some time back.

Although well-intentioned, most of the recently-published printers' price lists have admittedly excited more wonder or mirth than admiration from the ordinary average master printer, who is perfectly well aware that if he were to insist on such prices it would be business suicide in most cases.

I should like to say that I undertook the task of compiling the new A.B.C. List much against my inclination, but so many printers assured me that they had no faith in other published lists, and urged the duty of the work so strongly, that I gave way, and the many congratulations and repeat

orders I have received seem to show that it meets with the general approval of the craft.

Yours, etc.,

THOS. L. WHITEHEAD.

The Editor, CAXTON MAGAZINE.

Dear Sir,—I was interested to read the letter from Mr. Strange in your last issue on the question of varying price lists, particularly as showing that the readers of THE CAXTON take note of the reviews that are given from time to time.

The figures that Mr. Strange gives are very informative, and if the prices quoted are the prices that printers get in these districts, I for one would find it very profitable to supply print in these towns.

Before criticising the A.B.C., it would surely have been better if Mr. Strange had got a copy and read the why and the wherefore of this list. One little paragraph on "Small orders" is worth quoting: "In order to give customers every encouragement to place even small orders, the prices of the lesser numbers have been kept at a very low figure, it being assumed that the printer will so arrange matters as to keep the labour costs on the short runs at a minimum, by giving general instructions to curtail as much as possible the time to be expended on them." In this suggestion I entirely agree with the compiler of the price list. In the A.B.C. also a distinction is made between posters printed in black and any other colour, a distinction that the estimator does not make, but which every small printer knows makes *all* the difference to poster prices.

It is interesting to note the prices charged by trade houses for double-crown poster printing. These prices come from all over England (including London). They are in most instances for about sixteen lines copy, carriage paid to any address:—

		25.	50	100.
No. 1	...	11 6	14 6	18 6
No. 2	...	13 0	15 0	18 6
No. 3	...	12 6		15 6
No. 4	...			16 6
No. 5	...	9 6	12 6	18 0
No. 6	...	13 6	16 0	20 0

The A.B.C. quotes 25 for 16/6, 50 for 18/6, 100 for 22/6, which appears to be, as was stated, a *fair selling* price both to printer and customer.

With regard to the question of the lower prices that were quoted for a town paying more than Grade III. wages, this was simply a statement that high prices for posters were not always obtainable in the face of competition such as this.

Personally, as an everyday printer, I feel it is better policy to quote fair prices and keep busy than to quote high prices and so restrict the using of print.

Yours truly,

REVIEWER.

TO THE TRADE ONLY

Joshua Jones & Co. Ltd.,

17, Little Trinity Lane, London, E.C.4

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PREMIER SHOWCARD MOUNTERS

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SHOWCARD MOUNTING.
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LIFE-SIZE FIGURES and
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TO THE TRADE ONLY

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AND
TICKET

CO., Ltd.

Send for our Price List
of Tickets.

"KINGSLAND WORKS,"
ST. PETER'S RD.,
LONDON, N1.

Telephone: 2276 Dalston.

Trade News

Daily Herald

AFTER considerable doubt it has now been decided to continue the publication of The Daily Herald until the end of the present year. Meanwhile a committee of inquiry has been set up to report on any economies that can reasonably be effected.

Additional Bookbinding Instructor

MR. CHRIS. W. ATKINS, late of the Co-operative Printing Society, Ltd., has been appointed as instructor of bookbinding at the London School of Printing. Mr. Atkins has had a wide practical experience, and is well known as a craftsman of great pride and taste.

New Newspapers

THE Associated Newspapers have plans well advanced for the production of two new papers in Manchester, one an evening and a new Sunday paper. The Manchester premises are being extended and new machinery being installed, and the two new journals may be expected to appear very shortly.

Mr. W. Willett

THE Assistant Secretary to the Federation of Master Printers has resigned that position in order to take up an appointment as London manager of Messrs. Turner & Dunnett, Ltd. Mr. Willett was just getting into his stride at the Federation headquarters, and there will be very general regret at his removal.

Mr. Bates and his Trip to America

ADDRESSING a meeting of the South-East London Master Printers, Mr. C. A. Bates, in the course of an account of his experiences in America at the Advertising Convention, emphasised the need of printers as a body, raising the status of the trade. They needed to cultivate the creative side of printing. If they could run this in connection with their business activities instead of just selling paper and ink, it would be the salvation of their industry. In America this was done to a great extent, and consequently they were a long way ahead of us in this respect.

Trade Good Somewhere

THE Edinburgh Evening News announces that during the past three months there has been a marked improvement in the printing trade of Edinburgh. The recovery has been so steady that whereas a year ago there was an unprecedented amount of unemployment, labour has now been absorbed to an extent almost equal to pre-war days.

A Newport (Mon) Printer's Wedding

THERE was a large attendance at St. John's Church, Maindee, Newport, on September 18 for the wedding of Mr. Arthur Liddington Johns, elder son of Mr. R. S. Johns (of the well-known South Wales printing House of R. H. Johns, Ltd.) and Mrs. Johns, of Newport, and Miss Phyllis May Linton, younger daughter of Mr. W. A. Linton, J.P. (Deputy Mayor of Newport), and Mrs. Linton. Mr. Arthur Liddington Johns has for some time acted as assistant secretary to the Newport Master Printers' Association, of which his father, Mr. R. S. Johns, is secretary.

Caxton Home, Limsfield

THE sixth annual afternoon concert in aid of the Home will be held on Saturday, October 27, at the Central Hall, Westminster, S.W., for which the usual excellent programme of music and song has been arranged. In connection with the concert an appeal is being made for funds towards clearing off the debt to bankers of £1,300, incurred by the erection of the War Memorial Wing to the institution, and donations or applications for concert tickets will be welcomed by the Hon. Secretaries, Messrs. G. F. Chapman and W. F. France, at the London office, 3, Cursitor Street, E.C.4. The Committee of the Home have recently received several welcome gifts, amongst them a five-valve wireless receiving set from the South London Caxton Musical Society, a complete equipment of snooker balls from the Spottiswoode Club and Institute, and a lounge seat and clock through the Newspaper Workers' Club. Such gifts to the institution are much appreciated, and add to the comfort of the patients.

Central School of Arts and Crafts

THE London County Council Central School of Arts and Crafts, Southampton Row, W.C.1 (Principal, Mr. F. E. Burridge, R.E.), opened for the Winter Session on September 24.

In the school of book production, both day and evening classes are provided. Its aims are somewhat different from those of the ordinary technical school, the processes in the production of a book being considered purely as an art craft, instead of more particularly as a craft commercially applied. The syllabus states: "The making of the book having been the main incentive of the development of the crafts of writing, illustration, and page decoration, typographical and other relief printing, and binding, the object of this school is two-fold. First, to preserve and encourage skill and appreciation of fine bookwork and the closely allied arts

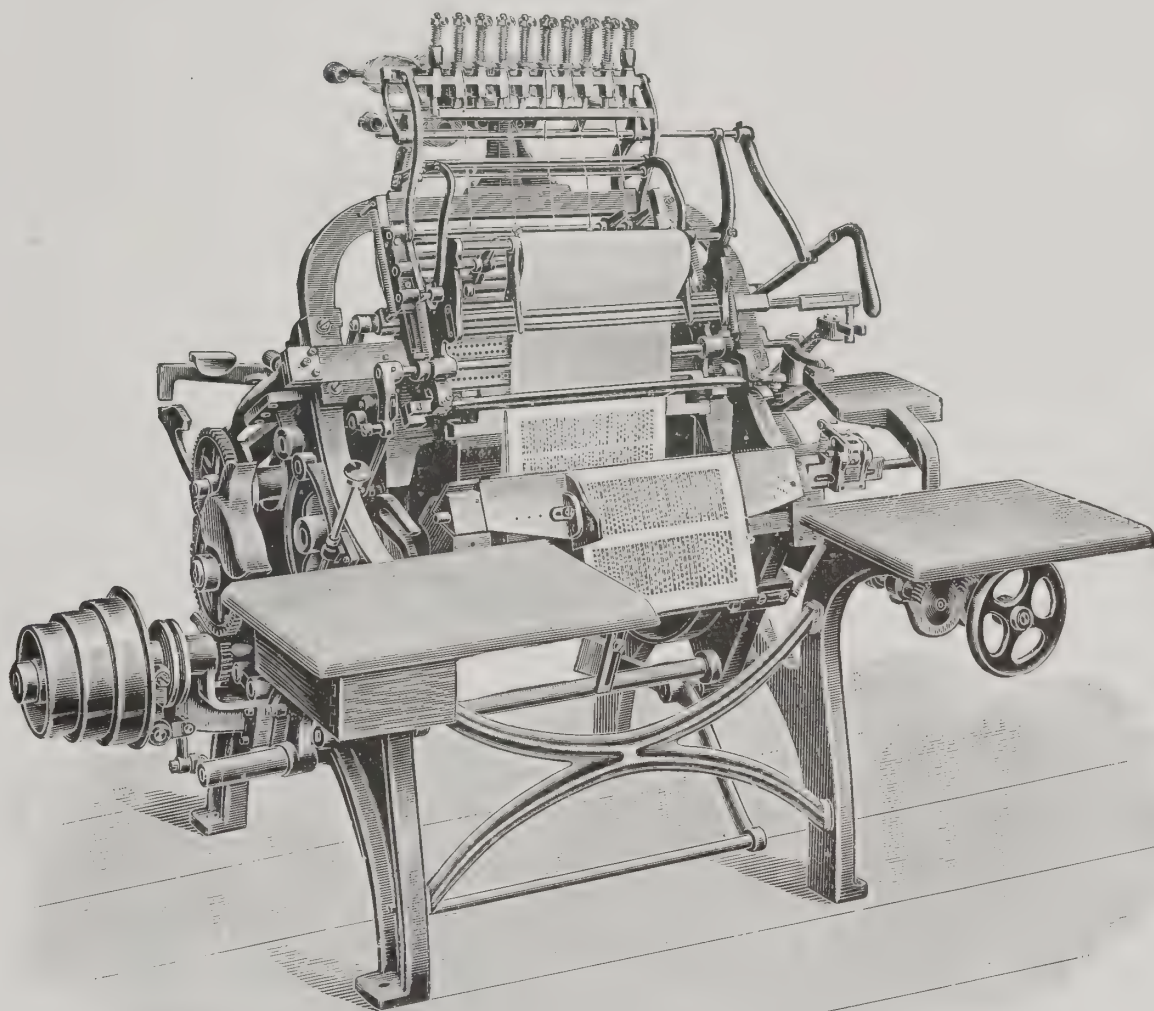
of engraving and lithography; second, to strive for the artistic enhancement of the many commercial uses of these crafts which continually arise."

The syllabus embraces writing, lettering, illumination, compositors' work, machine work and bookbinding. A special class is also held in punch cutting for type, bookbinders' tool cutting, and metal block making. There is also one for book illustration and another in wood engraving and wood cutting. A separate section is devoted to engraving, and others to lithography and music engraving.

The Central School of Arts and Crafts is an institution which has a mission which stretches out beyond the more immediate calls that are met by our technical schools, and the work which it has done and is still doing will have a lasting influence on the arts and crafts which it serves.

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The Defects of Three-Colour Inks

(An Abstract of a Paper by A. J. BULL, M.Sc., F.INST. P., F.R.P.S., read before the Royal Photographic Society).

IN this valuable contribution to our knowledge of three-colour printing, Mr. Ball, the Principal of the L.C.C. School of Photo-engraving, gives an account of the history and development of the three-colour process, and describes an interesting series of experiments which prove conclusively that the process cannot be a perfect and purely automatic one unless theoretically correct colours are available for the making of the printing inks. The experiments are too purely scientific in their form to present to our readers, but we are glad to be able to reprint the introduction to the paper and the conclusions which have been deduced from the investigation. The full paper is published in *The Photographic Journal*, September, 1923.

"The first serious attempt to reproduce colour photographically was made by James Clerk Maxwell, who showed his results at the Royal Institution on May 17th 1861. Maxwell based his experiment upon the results of his work on the three primary colours—red, green and blue. He had found in developing the ideas of Thomas Young and others as to the nature of colour vision that all colours could be matched by a mixture of the three primaries, and he realised from this result that photography might be made to carry out this operation for all the colours occurring in a subject being photographed. Maxwell attempted to realise this by photographing some coloured ribbons successively through solutions of ferric thiocyanate, cupric chloride and ammoniated copper. In this way he secured three negatives, the photographic densities of which should have represented the distribution of the three primaries in the objects photographed. From these negatives he made transparent positives, images of which were projected into register by three lanterns, the light from each being passed through its appropriate coloured solution, *i.e.*, the positive made from the negative obtained through the red ferric thiocyanate was illuminated by the same red light, and so on. In his description of the experiment Maxwell says: 'When these were superposed a coloured image was seen which, if the red and green images had been as fully photographed as the blue, would have been a truly coloured image of the ribbon. By finding photographic materials more sensitive to the less refrangible rays, the representation of the colours of objects might be greatly improved.'

A modification of this method was suggested by Louis Ducos du Hauron in a memoir published in 1869, entitled, '*Les couleurs en Photographie, solution du problème.*' This was to the effect that the three photographic records could be combined into one by placing red, green and blue elements side by side in one photograph. In such a method it is necessary that the red, green and blue elements should be so small that when viewed at a suitable distance they are not discernible as separate colours, but blend into an imitation of the colour to be reproduced.

In 1895 Professor J. Joly, of Dublin University, succeeded in ruling screens with red, green and blue lines $1/200$ inch in width side by side, and with the improved photographic plates then available he succeeded in obtaining some fairly good

results. Joly used separate screens for placing over the photographic plate when making the exposure and for registering in contact with the positive to produce the reproduction in colour in the manner suggested by du Hauron. This method has been followed by other workers, who have used regular patterns of lines, circles, or squares, but some most successful results have been obtained by coating a suitably coloured sensitised photographic emulsion over an irregular mozaic of red, green and blue elements, exposing the plate with the glass side towards the camera lens, and developing the photographic image to a positive instead of a negative. The most notable success in this direction is the Lumière Autochrome plate.

Another piece of work of outstanding importance in the history of colour photography is F. E. Ives' development of Maxwell's original experiment. Ives used dyed gelatine colour 'filters' in place of the coloured solutions of Maxwell, and devised a viewing apparatus for superposing optically the three positive coloured images, and although his method was not a commercial success it was an important stage of development.

In all the methods cited above the coloured reproduction consists of three coloured images superposed, or of a compound transparency, and can only be viewed by transmitted light or with suitable optical apparatus. The suggestion was, however, made about 1869 by du Hauron that a coloured reproduction on paper might be made by printing three positive prints in superposition in colours which were complementary to the colours recorded in the negatives, and he appears to have produced some results about 1876. Many methods for carrying out this idea have been devised. Messrs. Lumière, and later Sanger-Shepherd, made lantern slides by superposing dyed gelatine reliefs, and soon after the invention of the halftone process attempts began to be made to apply this method of photo-engraving to colour printing, and it is only this latter application of the three-colour system that has attained any considerable use in industry. The reason for this is to be found in the fact that whereas in any application of the three-colour additive method a reasonable representation of the colours of the original can be secured, in the subtractive method where the primary colours are removed from white by selective absorption of the complementary dyes or inks, good reproduction is not possible by purely mechanical operations, and recourse to retouching is necessary. This retouching has to be done on every print when these are positive prints in bichromated gelatine as in all the transparency methods, but in the halftone process the retouching is done on the printing block, and once this is completed any number of identical prints can be made.

In the early days of three-colour printing definite ideas did not exist as to what light should be recorded by the negatives or the relation of this light to the light reflected by the inks. It has been suggested that the negative records should follow Maxwell's colour mixture curves, and again that they should follow Abney's curve representing the three sensations in the eye. The writer has, however, shown that such schemes are impracticable, firstly because the difficulty of ad-

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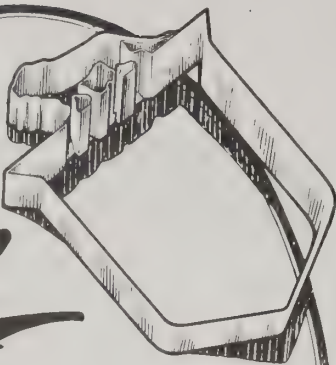
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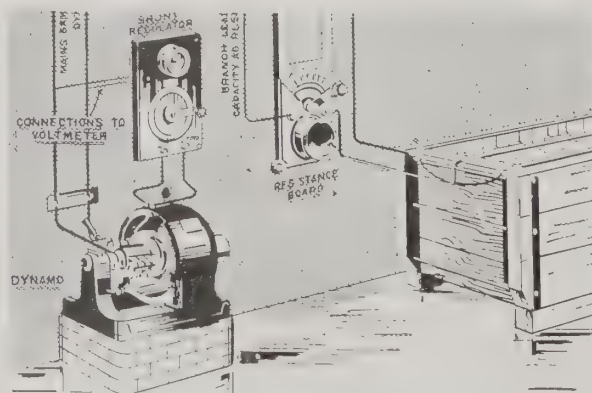
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justing photographic action to a given spectrum curve is so great that it has not been achieved, and secondly the shape of such a curve would vary with exposure so that it would be acting differently in different parts of the same negative. In order to minimise this effect the writer has attempted to restrict the photographic effect to definite regions of the spectrum by the use of colour 'filters' with abrupt absorptions, but owing to the impossibility of making 'filters' with very abrupt absorptions facing towards the longer wave-lengths, this condition has not been completely realised. However, as will be noted in the results of this investigation, there is now no tendency to reproduce light and dark colours of the same hue in a different manner.

In view of these considerations the light to be recorded in the three negatives comprises five regions of the spectrum; three regions where the light is recorded through only one colour 'filter,' which are reproduced by uniform hues of red, green and blue; and two regions where the photographic records overlap. These latter regions being each recorded in two negatives are reproduced by a single printing colour—that is, by the yellow ink where the red and green negative records overlap, and the blue or rather blue-green ink where the green and blue negatives overlap. There is thus a tendency to reproduce the spectrum by a band of five colours in which the delicate changes of hue of the actual spectrum are to some extent lost, but the problem before photo-engravers has not been the reproduction of the spectrum but of common selective absorption colours, each one of which comprises light of the whole spectrum but in varying amounts. The three-colour 'filters' in actual use in this country have for a number of years been constructed on these lines.

With regard to the reproduction colours, whether inks or dyes, it may be argued that each should reflect the visible light not photographically recorded in the negative with which it is going to be used. In a black-and-white reproduction it is the white paper that reflects the light which is recorded in the negative by an opaque deposit of which metallic silver is the basis, the actual black design not being photographically recorded. Similarly a negative taken through a blue 'filter,' for example, will record by its varying densities the distribution of blue light reflected by the coloured original; therefore, in the reproduction, those places that reflected the maximum amount of blue light will have the minimum amount of ink printed on them and *vice versa*, so that it is necessary for the ink to absorb blue and violet, and to reflect the other regions of the spectrum. Such an ink is a yellow. By the same argument the green negative is printed in magenta and the red negative in blue-green. As, however, the choice of printing colours that are moderately permanent is limited, it is usual not to attempt to secure so strict a complementary relation between the light recorded by the negative and the light reflected by the ink.

In this series of experiments the attempt is made to ascertain how far this want of complementary relation is responsible for the inaccuracies in the three-colour halftone method. This knowledge, besides being of interest in itself, is wanted at the present time, in order to know in which direction to look for efficient reproduction in the great extension of 'offset' lithography which is now taking place.

The three-colour halftone process of reproduction of coloured originals is an application of the three-colour method to typographic printing. It has the

great advantage over purely photographic methods that once a set of printing blocks is produced an unlimited number of prints differing but little among themselves can be produced. The process has, however, the disadvantage that the prints have to be made on a smooth paper. Such smoothness is sometimes secured by calendering, but more usually by coating the paper with barium sulphate."

SUMMARY OF RESULTS

"It has been shown that, in the course of reproduction, certain definite changes of colour occur, which may be summarised as follows:—

Blues become darker and greyer.

Blue-greens lose their greenish hue.

Greens become darker and greyer.

Pinks acquire a yellow hue.

Mauves become brown.

Reds lose any bluish tint they may possess.

Yellows are lightened without change of hue, while oranges and browns are well reproduced.

No change in the character of the reproduction takes place with variation of tone with the colours yellow, blue, and green.

In the scale of tones from black to white there is a tendency for the middle tones to become reddish.

The lightening of yellows in reproduction is due to a very light yellow printing ink being used.

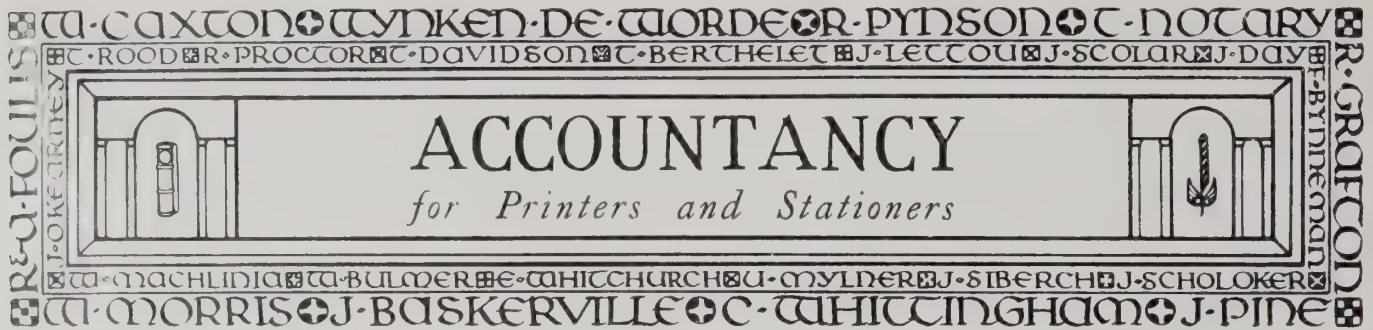
The inks are sufficiently transparent for the visual effect of superposed printings to be capable of approximate calculation, and hence the actual reproduction accords fairly well with the calculated result of superposing the component printings.

It has been shown that the major errors of the reproductions of the colours would be removed if each ink absorbed one of the three primary regions only.

In view of the general characteristics of colours produced by selective absorption there is little immediate hope of securing printing inks of this theoretical character, and therefore it will be necessary to devise suitable methods of correction as the method of three-colour printing is extended into fresh fields."

Technical Education in Birmingham

A SERIES of very interesting classes have been arranged at the Birmingham Central School of Arts and Crafts for printers. There are full-time day pre-apprenticeship courses, part-time day courses for apprentices, and a variety of classes for craftsmen. The trade representatives on the Advisory Committee are: Mr. F. H. Cond and Mr. S. H. Terry (Master Printers' and Allied Trades' Associations), Mr. W. S. Walker (Typographical Society), Mr. F. H. Bruff (Printers' Managers' and Overseers' Association), Mr. R. W. Carter (Amalgamated Society of Lithographic Printers), Mr. A. E. Bierman and Mr. A. G. Morris (Association of Master Process Engravers), Mr. G. H. Lawson and Mr. H. Olorenshaw (Artists' and Process Workers' Association), and Mr. C. E. Corbett (Bookbinders' Union). The following is the staff, all thoroughly practical men: Typography—Compositors, Mr. E. J. Terry; theory, Mr. W. H. Sheath; machine printers, Mr. F. L. Whateley; monotype work, Mr. T. Gill; linotype work, Mr. F. Cottrell; bookbinding, Mr. F. G. Garrett; lettering and design for lithographic artists, designers and printers, Mr. A. M. Fletcher; wood-engraving and book decoration, Mr. Bernard Sleigh; and English, Miss W. K. Parnell.



Single and Double Entry: Preparation and Rendering of Accounts: Capital and Trading Accounts: Trial Balances, Balance Sheets: Bill Transactions: Private Drawings: Bank Account and Investments: Private Ledger: Order Sheets, Work (Instruction) Dockets, Daily Time Sheets: Collection of Costs: Keeping and Taking of Stock, Plant and Materials: Maintenance and Depreciation Accounts: Analysis (and Allocation) of Establishment Charges—of Working Position—of Sales—of Labour Values—of Estimates and Actual Costs: Discounts and Commissions: and Miscellaneous Forms and Diagrams designed to furnish Pointers for securing Smoothness in Inter-departmental Working and for Future Operations based on Past Trading, with copious examples.

BY FREDERICK S. BARNETT

PART II. SECTION III.

IT is not to be assumed that the summary given in last section exhausts all that comes legitimately into view under the head of fixed establishment charges. There are variable or indeterminate charges, such as insurances, and some will say a reserve for contingencies like bad debts, that must be considered. It will serve, however, for the purposes we have now in view. It will be noted that these charges will always bear some easily-arrived-at relation to the amount of capital invested in the business. Also, though we do not pursue the subject here, they should have a yet closer relation with the volume of business done. In the example given the assessment of establishment charges to capital may be put roughly at 35 per cent. The sum invested may be "turned over" two, three, four, five or more times in the course of a year without any extraordinary increase in the ratio of fixed charges, which is of course the aim of every business man. The amount there involved for salaries and wages has to be classed as unproductive, which means that its cost cannot be, otherwise than through the medium of general establishment costs, debited direct to the client.

PRODUCTIVE AND UNPRODUCTIVE LABOUR.

This statement brings us at once to consideration of actual labour costs. Practically in every department we have a double classification of labour—productive (or directly chargeable to particular work in hand), and unproductive (which, though essential, cannot be so carried direct to the costs sheet). The proportion of one to the other differs very widely, of course, in various departments. Thus, in the composing room the former may often rule as 70 to 30 per cent. of the latter; in a litho department, 75 to 25; in a bindery, 80 to 20; and in the warehouse, under the most ideal conditions, 20 to 80. It is, of course, the prime duty of the counting-house to adjust these differences in such manner as to secure that the gross departmental charges are covered and brought into the costs sheet of each separate transaction before an estimate is drawn or an item charged out to the ledger, and the method will vary with each department in detail, but not in principle. Obviously, to achieve this, the productive labour has to carry its own costs plus that of the unproductive

labour, and plus establishment charges. In actual work one relies on the worker's daily time sheet for all productive costs. To take an example from the caseroom :

Jan. 26, 1923

J. ANDERSON,

No. of Job.	Title of Job.	Description of Work.	Hrs.
7365	Martin's Catalogue	Make-up and Im- position	3
	Clearing - - -	-	1
7532	Monthly Register -	Composition - -	5

In this case the operative's time has been almost entirely productive; in the next case the conditions may be reversed. For the counting-house to attempt to adjust costs on each day's work would, of course, be impossible, and yet if some method be not arrived at (1) actual costs can never be recorded, and (2) it will never be demonstrable whether the rates charged against a client are equitable, or (3) whether on those rates a department is paying its way. In its absence a firm may be basing its estimates on the assumption of labour in the composing room costing an average of 2s. per hour, while the real cost may be higher or lower. The accountant requires to know with at least moderate certainty, and he will reach the knowledge by careful analysis of each department from week to week. We will assume that by a mental or other process it has been determined that the average cost of unproductive (or unchargeable) labour is 30 per cent. as against the 70 per cent. of productive. There has therefore to be added 30 per cent. to the actual wages paid for production. Thus if an operative's wages be 1s. 2d. per hour, there has to be added, say, roughly, 4d. an hour to cover the work which, though performed, cannot be carried to the costs sheet, making the charge 1s. 6d. To this again has to be added the fair proportion of establishment charges, say 3d. per hour, bringing the sum to 1s. 9d. The same proportions would rule whether the operative's wages were 6os. 4os., or

20s. per week, so that all labour would be classified and debited to client on the same basis of actual wages plus unproductive charges plus establishment charges.

But the counting-house cannot afford to do anything blindfold, and it will proceed to proof of the accuracy of the given figures by

ANALYSIS.

Putting things as briefly as possible, it will carefully tabulate the two factors determined by the workers' time sheets, namely (1) the gross amount carried to the costs sheets; (2) the actual wages of the department. If these two sums balance, or approximately balance, it is demonstrated that the basis of charging up workers' time is accurate and that the department is paying its way. Fluctuations will arise in busy or slack times, and any undue increase in the proportion of unproductive labour will point the way to a remedy.

As has been written, the principle here involved is capable of application to all operative departments more or less closely. Probably the one that presents the greatest difficulty is the warehouse, combined with the forwarding department. There may be twenty, thirty, or forty hands here, not one of whom can be grouped among the productive workers—that is, their time and wages cannot be assessed against a client by the medium of a time sheet. Nevertheless, for accurate accountancy their wages have to be covered from some source, and they cannot reasonably be spread over other departments or brought in to swell establishment charges to an abnormal height. How should they be dealt with? The problem raises a vital question, which has often been discussed in years gone by:

SHOULD THE PRINTER CHARGE PRIME PROFIT ON MATERIALS?

The question is perhaps answered by another: Is the status of the printer that of a wholesaler or a retailer? Beyond question he buys either from the maker or the wholesaler, and is a retailer, entitled to a prime profit quite apart from that sum which he adds to gross costs as his working margin of profit. Just as it may "suit the book" of the ordinary retailer over the counter to cut his profits at times, so it may likewise suit the general printer in special circumstances to sell his paper or other stock at a close margin of profit. But the man who bases his estimate for the supply of paper at the cost to himself will almost certainly find his expectations of a profit balance at the end of a year

considerably out. Long experience has taught the writer that the general charges of the warehouse rarely fall below 12½ per cent. on the cost of the materials in an undertaking of average size. Then the question of interest on capital and other establishment charges has to be considered by the counting-house management on lines not far removed from those already dealt with. The first sum which comes into the account is the heavy one of handling the stock from the time of delivery inwards to delivery outwards. There is the inevitable occurrence of wastage and probably of residues, and a dozen other conditions that serve to increase first cost, and to which the accountant has to be alive. Only after every one of these contingencies has been weighed and met can he suppose that the figure appearing in his estimates or in his costs sheets represents the real value of the material entering into a contract. They have, as already said, nothing whatever in relation to the ultimate profits to be added to a completed operation and carried to profit and loss account. Well, it is from these "prime profits," as we have described them, that the wages bill of the unproductive warehousing and forwarding labour has to be met. It is scarcely possible to lay down any determinate rule for the accountant's guidance in this matter, as conditions vary so widely. For instance, a "making" of paper may pass straight to the machine, as in the case of a periodical, or it may lie in the warehouse for months to be drawn upon as required for a hundred different purposes. This is where the brains of the counting-house have peculiarly to be exercised in dealing with the assessment of general costs. It may just be added that even where the customer elects to supply his own paper stock, the printer is not relieved from a considerable cost in handling it before he can begin to count profits on the contract, and these *must* figure in estimates and working costs.

Paper Bag Making

THE only printing firm represented at the Shipping, Engineering and Machinery Exhibition at Olympia last month was Hartman Bros., Ltd., of Copenhagen, who were showing in operation a high-speed flat bag and satchel making machine which printed bags on two sides and in two colours in one operation; and a high-speed block-bottomed bag machine which makes lined block-bottomed bags by a hitherto unknown system.

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A Bootmaker's Children

By A. MASTER

A BOOTMAKER'S children are always—so the story goes—the worst shod. Why it should be is no doubt through the eagerness of the bootmaker to keep other people's children's feet dry and well covered. Little things such as his own affairs—we are told—do not get a chance with the bootmaker; he is always too busy attending to other people. And what about Printers?

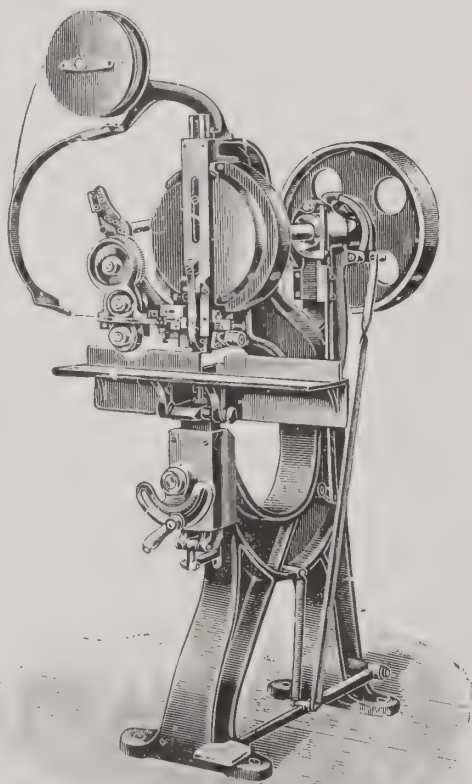
Printers are as a class, I am afraid, as bad as, or worse than, the bootmakers. How often is a printer's business stationery the worst-turned-out piece of work seen in a business office; and as for a printer's advertising, one is led to wonder what it actually is—one does not seem to have seen *any*, but surely some *does* exist.

Why isn't the printing trade as a whole the biggest *users* of print? I suppose it is the same reason that we are told why doctors do not take their own medicine—they believe it is good enough to earn a living at, but not good enough to use themselves; or, maybe, familiarity breeds contempt.

There really ought to be a much more concerted movement to tell everyone, and the business world in particular, that *printing used judiciously is not an expense, but an investment*. The business world does not believe it at the present time. It believes that printing is *terribly* dear, that most printers overcharge you, that there is no bottom price of printing, and so on. Printing ought to be lifted from this level and put on a height where it would be looked up to as a *universal business creator and healer*.

This all may sound very highflown and impossible. It is neither. It is the most elementary truth which so few believe because we as a trade do not let the world know we believe it ourselves. Instead of one and all cutting prices to get work, we ought to be finding out in a scientific and practical manner how it is possible for the business world to use more printing. Personally, I think far too much of the advertisers' printing is getting into the hands of the big dealers. They set out to convince their clients that newspaper advertising is the best and cheapest method of advertising, and their clients believe it because there is nothing better put up to them.

This is a scheme which will want developing on big lines to make a big difference to print in the future, but everyone of us can make *some* difference right away by using our own product as propaganda and advertisement on every possible occasion. Do the public know that wages and costs *have* been reduced? I have never seen any announcement encouraging people to use print because it is now within the reach of everyone. Much could be done on these lines, however. Much could be done by associations of printers to increase the sale of print. Every individual can do *something*. Why not a combined effort during the next six months? I am sure we should be able to see the results quickly and continually to the benefit of the whole of the trade.



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Photographic Type Composing:

Its Possibilities and Limitations

By A. E. BAWTREE, F.R.P.S.

IN an address to the International Printing Congress of 1921, Mr. William Gamble foreshadowed the time when the whole of the equipment of the type foundry would be swept away in favour of universal photographic methods of work. He was not the first to have such a dream. As long ago as 1856 a patent was taken out for setting up lettering in this manner and, since that date, many inventors have devoted time and money to the problem. Without entering into a discussion of the merits of any particular form of apparatus, the subject is now of so much interest that it will be profitable to consider as far as can be foreseen what this method of work is capable of accomplishing and in what manner and to what extent the use of metal type is superior.

The final result, by whatever steps it is reached, is an impression printed upon paper in a mixture of lamp black and oil. When this mixture is very finely ground and applied in a thin film to new metal type, every edge of which is quite sharp, that is to say of approximately right-angle section, and when the paper is very smooth, an extremely sharp impression is obtained. This is the class of impression which typefounders distribute as illustrating the quality of their goods. Commercially it has its uses, and meets with the approval of many customers, but it is not necessarily the most perfect product of the printer. Some artists put much more fine detail into their landscapes than did Turner, but this does not necessarily rank them as producers of superior work.

Keeping to new sharp type and a thin layer of the best ink, many printers produce and many customers desire impressions upon rougher paper. Most of the beautiful work of past generations was upon such a medium. It is evident that the texture of this paper must give a more or less softened outline to each letter, fine strokes being even rotten or broken.

Best quality ink and new type are not commercial propositions for the bulk of printed matter, since competitive prices have to be considered. If the cross section of the edge of the face of a letter is round instead of being a sharp angle, and if the particles of the ink are not all of practically invisible fineness even the smoothest paper can only receive an impression similar in character to the foregoing, while, if the paper also is rough, the effect will be accentuated.

Turning from letterpress to lithography, it is firmly held by the great bank note firms that the latter cannot possibly compete with the former in the matter of sharpness of impression. In view of the fact that the stone must have some grain and that highly surfaced papers are not suitable for lithographic printing, this view seems reasonable.

The grain in photogravure is so important a characteristic of the process that it is evident that dead sharp impressions cannot be looked for.

Now where controversy exists upon the future of the photographic type composing machine this question of sharpness of impression is one of the chief points raised; indeed, if the writer recollects correctly, it was the only one seriously discussed

after Mr. Gamble's address. Starting with a sharp metal type, there is only one remove, *i.e.*, from this to the paper in producing the fine sharp impression first referred to. In the photographic machine there must necessarily be several removes between the original presumably perfect original drawing of a character and the production of the printed impression. Apart from lithographic or photogravure grain, every photographic operation produces some degree of spreading or shrinking of the lines. It is therefore certain that this method cannot yield results equal to the specimens put out by the typefounder. The question is whether this shortcoming is after all a serious one. If the new method gives results sufficiently sharp for, say, ninety per cent. of the printer's customers, who, either from taste or in order to save expense, are satisfied with a less sharp product; and if it can offer advantages such as cheapness, expedition or variety of effect, will the remaining ten per cent. of orders be sufficient to enable the typefounders to carry on?

The next question is that of speed of production. This will be considered quite apart from the matter of expense, which is dealt with later. For masses of uniform matter, such as newspaper and ordinary book work, it is certain that the photographic type composing machine cannot compete in speed with metal type setting machinery. Each character or group of characters has to be exposed before setting up the next, and this exposure necessarily takes more time than the mere period of light. The mechanism has to come to rest before exposure, or characters will be blurred through vibration. After exposure the exposed surface has to be removed to make way for a fresh portion; this is an additional operation, obviated in the case of type setting by the fact that each character automatically fills its own space. Finally, the product of the type setter is a mass of metal, suitable at once for printing on the machine. The product of the photographic machine is a negative or positive impression, which requires after-processes in order to convert it into a printing surface. It is therefore certain that, when a newspaper or book has to be printed from type or stereotypes taken from type, the photographic method of composing is ruled out on the ground of slowness. When lithography, and still more, when rotary photogravure are the processes to be employed, matters are different. In either case a good impression has to be obtained from the type, in one as a litho. transfer and in the other as a positive for further photographic operations. Now a "good" impression necessitates the tedious operation known as "making ready," an operation which may take as long as setting up the original type. Even a good impression from new type is not an ideal original for making a negative, and the number of removes between type and final impression is large. Both on the score of quality and that of time, therefore, the disparity in speed between the two methods is largely, if not more, than wiped out when the finished product is produced by lithography or photogravure. When the work is more broken than solid newspaper or

book work, the advantage is still more in the favour of the photographic method on the score of time alone. A lot of time is wasted in fitting the appropriate portions of a piece of work in place in a forme, while with proper scales and placing mechanism the image can be projected upon any portion of the sensitive surface as quickly as on any other.

It is on the ground of cost, however, that the new method of composing shows to the best advantage. A single fount of type, producing only one size of character and a limited amount of that, costs from £3 to £6, and occupies several drawers of a type cabinet. Every time it is used it deteriorates, and, to revert to the question of time, it must be remembered that nearly as much time is occupied in re-distributing the matter as in setting it up. By the photographic method a single negative alphabet will yield a very large range of sizes of character; cost but a fraction of a single fount

variety of effects as is possible in the large composing room, while, as business increases, one cabinet of negatives will meet the needs of many composing machines.

After duly weighing the foregoing factors of the case it therefore appears that the photographic type-composing machine has every prospect of replacing metal type setting for all purposes except two: first, the production of extremely sharp impressions upon very smooth paper, which bear some such relation to general printing as does a worked-up pictorial photograph to the general run of professional prints. It is not so much a matter of general printing as a special and individual work

To our READERS

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of type; apart from accidental breakage, will wear for an unlimited length of time; entirely obviates the labour of re-distribution; gives equally perfect impressions from the first to the last time that it is used; and occupies so little space that one thousand of such negatives can be accommodated in a cabinet 3 ft. square and as high as a type case. It is no exaggeration to say that the complete equipment of the largest composing room, styles of lettering, ornaments, borders, brass rules, etc., can be accommodated within the compass of a floor space of 1 square yard. This enables even the small printer to turn out work with as large a

From a READER

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of art. And, second, the opposite extreme in the industry, the production of large masses of rapidly composed work, which other considerations require to be printed direct from type. Between these two extremes lies a very large section of the printing industry and any method capable of catering for so much has ample reason to justify its existence. —British Journal of Photography.

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The Romance of Printing

Enthralling Lecture by Mr. R. A. AUSTEN-LEIGH

IN dealing with the romance of printing, it is clearly necessary to say something about its invention. But first of all, what exactly is printing? It is merely a labour-saving substitute for writing. Vast as have been the results of the invention in the more rapid spread of knowledge and information, it was a revolution only in method, not in form.

Its invention cannot of course be compared for importance with the invention of symbols to record facts and ideas which led to the art of writing and was the beginning of civilisation. The real revolutions in the form of the book occurred when clay tablets gave place to rolls made of reed, and when rolls in their turn gave way to the codex form, or the book in the shape in which we know it.

Clay tablets were used in ancient Babylon, but as early as 2,500 B.C. the roll form—from which we get our word "volume"—was already known in Egypt. It may be worth reminding you that the rolls were written on one side only, on a substance made out of reeds grown in Egypt called papyrus—a name of which some of you may have heard recently in another sense—that they were written in columns side by side, like our modern newspaper or like the Strand Magazine; that you held it upright marking it with your right hand, and rolling up again with your left what you had read. We do not use this form much nowadays, but we see something like it in roll-up atlases that are often found upon walls, only these roll up from top to bottom instead of from side to side. The roll-form of volume, and remember that the word "volume" means "rolled," remained without a rival till the second century B.C., and was not entirely superseded till the A.D. fourth century.

ORIGIN OF PARCHMENT.

The common story of its supersession is as follows: Eumenes II., King of Pergamum, about 200 B.C. desired to extend the library of his capital, but was opposed by the jealousy of Ptolemy, King of Egypt, who forbade the export of the papyrus reed, hoping thus to check the growth of the rival library, and Eumenes was forced to use skins of sheep and calves as writing material, with the result that such material became known as "pergamenum" (from his capital "Pergamum"), which word has been converted into our "parchment."

The use of parchment, which was far tougher and thicker material, and capable of being written upon on both sides, led to the introduction of the codex, or book form as we know it. The original tablets were like our slates, but made often of wood, *i.e.*, beech (from which perhaps our word

"book"), fir, and box, covered with a thin layer of wax; two or more were often hinged together; parchment, on its introduction, soon began to take the place of the wax tablets, and as separate pieces could be sewn together, eventually there emerged the modern form of the book as we know it. Nor did the form alter when a new writing material made from a pulp of linen and rags was introduced from the East in the tenth century, though not very commonly used till the fifteenth. The name of the previous material, papyrus, was transferred, and we know it to-day as paper.

The invention of printing then in no way altered the form or even the appearance of the book. Nay, the aim of the first printers was to copy the appearance of the MS. book as closely as possible. There is a story that Fust, one of the earliest to practice the craft, in order to conceal the new invention, pretended that his printed books were MS. books, and that only when he was charged with necromancy for producing them so fast, and in danger of being burnt to death, did he reveal the secret.

BEGINNING OF PRINTING.

Inventions are often curiously conservative. You may compare the early days of the railways; their object seems to have been to make you think you were still travelling by coach or carriage—only rather faster and without the horses; thus we see in early pictures carriage-folk seated in their carriages, fastened on to railway trucks; and similarly all the language of coach travelling was transferred to the railways, and this is why we still talk of railway coaches, guards, drivers, booking offices, cloak rooms and the like. It was the same with printing, which copied closely the best MSS., and which continued the old words of volume, paper, and book, adding just the new word "types, presses," etc. And it was as well that it was so, for after many centuries' development, the production of the best MSS. had become seemingly almost perfect. You have only to study an illuminated Missal or book of hours to see that to copy such work closely was as much, if not more, than could be expected of early printers with the rough means at their disposal. That they often succeeded may explain why a cynic has said that "printing was born perfect, and has been deteriorating ever since."

Let me just give you two instances of what I have said. A copy of the famous Mazarin Bible (printed in 1456), so called from the copy which first attracted attention having been found in the library of Cardinal Mazarin—a copy of the Mazarin Bible—by the bye, not Nazarene, as I have sometimes seen it misprinted—in the library at Lambeth was until about 1870 regarded as a MS.; again in 1856 an old established book seller

marked a copy of Caxton's "Statutes of Henry VII." as an old MS., and sold it for 2s. 6d.

WHO INVENTED PRINTING?

Next as to who invented printing: here we are on uncertain ground. There are rival schools which claim Mainz and Haarlem as the place where it was first practised. In any case no one has ever claimed the honour for England; indeed printing cannot be said to be one of the arts in which these islands have particularly shone. It is doubtful whether, with the exception of Baskerville, we have ever had a printer who has enjoyed European fame until we reach the days of William Morris.

As to the date of the invention, it may be taken as roughly between 1440 and 1450, and perhaps it is a wonder that it was not invented earlier. Block books, or books printed from solid engraved blocks of wood, were in existence long before. The great invention, however, was that of moveable types, which could be used over and over again in various combinations. First of all there must have come to someone—perhaps to more than one person—the idea, and then must have followed the carrying out of the idea—no easy matter, even if the first moveable types were made of wood. Much ingenuity must have been needed to make even the simplest form of type-founding plant, before it passed to the perfection of the punch, the matrix and the mould. Further, the composing stick, the chase and the press all had to be devised. Unfortunately we know but too little, in fact almost nothing of these various steps. One story goes that Laurenz Coster, who was a block printer before he became a printer with moveable types, while walking in a wood cut some letters in the bark of a tree, and with them reversely impressed one by one on paper, he composed one or two lines as an example for the children of his son-in-law.

THE FIRST PRESS.

Remember then that the chief part of the invention of printing lay in the mobility of the types. As to the press, we know equally little of how it came into being. But presses of some kind must have been already in use. The principle of impression had long been used for the making of playing cards, pictures, seals, stamps, etc. Again, there is the question of ink. Here probably the use of oils for paints came in usefully, a recent invention of the fourteenth century. As to binding, there was nothing to invent here, for it had long been in use.

Let us assume then that having learnt his trade, a man desired to start as a printer. We must remember that down to 1477, that is for about the first thirty years, there is no instance known of such a man carrying away with him or being able to buy any type. He had to make it all for himself, and naturally he used to copy the style of handwriting in fashion in his own country, *i.e.*, Gothic or black letter in Holland, in Germany, and in England, and Roman in Italy. Further, in order to copy MS. exactly he had to cut all the combinations—which were many—of letters used, so that the early compositor's case was very much larger than that in use to-day. On the other hand, he probably cast a very small amount of type, as the early printers rarely printed more than one page at a time. So small indeed was their plant that it must have been easy to pack up and transport. Let me remind you of the account of that most fascinating of romances, "The Cloister and the Hearth," of Sweynheim and Pannartz.

Not only did the early printers imitate closely the handwriting, the contraction, the combination of letters, but all the peculiarities of the MS. Thus scribes were naturally unable to make the ends of each line exactly even, therefore early printers left their lines unjustified. They rarely had title pages, or numbered the pages, or had headlines. They left initial letters to be coloured by hand.

Gradually the printed book took on the new features which it possesses to-day. It dropped the illuminated initials, it placed the information contained in the colophon on the title page—apart from the imprint—it dropped the contraction except the ampersand, it dropped most of the combination of letters except some of those with "f" in front of them, it made use of headlines and pagination, it introduced "j," it dropped the long "s," though only about a hundred years ago, it introduced and then dropped catchwords, it invented the half-title, and the order of the dedication, the preface, the contents, etc. Indeed the modern printer, in trying as he sometimes does, to do something different seems reduced to placing the headline or the page number in some fantastic position.

SIGNATURES.

In one small mechanical matter I think we must admit that the printer usually falls short of the scribe—I refer to the "signature" mark. The signature is, of course, the letter of the alphabet (or the numeral) to be found just below the last line of type on the right-hand side of the first page of every sheet. It was a device used by the scribes in MS. days, as a help to the binder, but the scribe in signing each sheet placed the signature so low on the page that it disappeared under the plough of the binder. When the printer appeared he found it inconvenient for printing purposes to have an odd letter so far removed from the bulk of the type, and therefore placed it just under the lowest line where, however, the binder could not remove it. There it remained, an eyesore, though a small one, to the reader who has no use for it, but a blessing to the race of bibliographers, a great part of whose love is absolutely dependent on it. Remember, too, that in the alphabet of signatures the letters J, V, W are omitted; also that French printers used to believe that if mistakes or accidents occurred in a book, they were sure to occur in signature O.

TYPES.

There is much more that one might like to say on the subject of types, whether the first were made of wood in the same manner as our poster type of to-day, whether the earliest metal ones to be cast were cast in sand, and who was the genius to invent the punch, the matrix, and the adjustable mould. We know that as early as 1468 the shape of the types was much the same as to-day. And how do you think we know that, seeing that it is hardly to be expected that any can have survived? Well, we know in this way, because several instances have come to light in old books of the accidental impression of a type, pulled up from its place in the course of printing by the ink-ball, and laid at full length upon the face of the forme, thus leaving its exact profile indented upon the page. Corroborative evidence has been found in some early copies discovered in 1870 in the bed of the River Saone, near Lyons, opposite the site of one of the famous fifteenth century printing houses of that city.

TYPE FAMILIES.

Of the various kinds of type there is little time to speak. Volumes have been written about them, and they have a peculiar fascination for many. The romance of history lurks in the names of the sizes: pica, bourgeois and brevier are words whose pronunciation are a snare to the layman, and origin of which is at least dubious, although it is suggested that breviaries gave their name to brevier, being chiefly printed in that size. The three great families of type are, of course, Gothic (one known in this country as English), Roman and Italic. Gothic and Roman were introduced in imitation of the manuscript-writing in the German and Latin countries respectively, while Italic was first used by Aldus Manutius in imitation of the current Italian handwriting of the day, the writing of Petrarch according to tradition being taken as a model. You have an easy illustration that it imitated handwriting by comparing the roman and italic form of the first letter of the alphabet. Numerous as are the styles of type in existence, adventurous souls still go on cutting fresh faces. Like ladies' dress, types have their times of fashion. Old face and modern face are still fighting for supremacy. Caslon gave way to Bodoni at the end of the eighteenth century, but reversed this position in the second half of the nineteenth century. For the moment there seems a revival of Bodoni. For an Englishman, Caslon will remain the great name among typesetters; his "a" and "s" may be weak, but to many of us his old-face type has a charm, excelled by no other. Before leaving the question of type it may be of interest to recall the fashion, which is a very old one, of issuing type-specimen sheets. The oldest known one is that of Ratdolt of Venice in 1486. They often began with the words of the Paternoster, but I believe it was Caslon who first began the practice, so long continued, of using the opening words of Cicero's famous philippic against Catiline: "*Quousque tandem abutere, Catilina, patientia nostra?*" Incidentally, the reason why Latin was used was because of the greater frequency in that language of n's and m's and q's and such-like letters, which make a better show than some of the letters more commonly occurring in English.

CAXTON.

Now for a word or two about William Caxton, the father of English printing. His name was usually pronounced Cauxton, and often spelt Causton, a name not unknown in London printing circles to-day. He was born at Tenterden, Kent, apprenticed to a London mercer from 1438 to 1448, then went into business at Bruges in Flanders; became governor of the English merchants at Bruges in 1462. Literature was one of his hobbies, and he set himself to translate a French romance on the Story of Troy, which he finished in 1471: the book was in great demand, so much so that Caxton's hand got weary of making copies of it, and resolved to learn the new art of printing. Until recently it was a matter of doubt whether he learnt the art at Bruges or Cologne some time between 1471 and 1474, but Colonel Birch, of the British Army of Occupation, has lately made good use of some of his leisure, and proved from his search among the archives at Cologne that Caxton was resident there from July 14, 1471, to the end of 1472. In 1474, either in Bruges or Cologne, he produced the first book printed in English, "*The Recuyell of the Histories of Troye.*" In 1476 he

left Bruges for England, and at Westminster on November 18, 1477, he completed his "*The Dictes and Sayengis of the Philosophres.*" Before he died in 1491 he had produced seventy-seven different books. He worked at the sign of The Red-pale, at the Almonry in Westminster. He was buried at St. Margaret's, where both a tablet erected in 1820 by the Roxburghe Club and a stained glass window set up by the London printers and publishers in 1883 commemorate him. There is no authentic portrait of him, but many of you must be acquainted with pictures which depict him clad in a fur gown, displaying to King Edward IV. and his Queen a sheet freshly pulled from his press. The standard life of him is by William Blades, the uncle of Mr. Alfred Blades, well known to many of us. His well-known mark is supposed to signify his initials, W.C., with another hieroglyphic between the initials, probably "74" for 1474, the year of his first printed book.

PRINTERS' MARKS.

Caxton's device leads me on to say a word or two on the subject of printers' marks generally. In the earlier days of printing, before there were such people as publishers, the printer assumed—what was often his due—the main credit for the production of a book, and one of his methods of doing so was by displaying either on the title-page, or on the last page, his device. Some of them were merely pictorial, others had punning references to the printer's name. Thus Italian printers frequently made use of some variety of the combination of a circle and a cross in white on a black or red ground. Aldus used an anchor and a dolphin, Elzevir a sphere, Plantin a compass. Of punning ones, Andrew Miller, Scotland's first printer, used a mill; Grafton & Norton, a tun; John Day's showed a sleeper being awakened with the motto, "*Arise, for it is Day.*" But with the emergence of publishing as a distinct branch of the trade, the printer generally has had to content himself with an ordinary imprint, though he had even to go without this as a rule during the eighteenth century. Instances, however, of such devices are known to-day. One of the finest is that used by the house of Constable in Edinburgh on the great Edinburgh edition of Stevenson. It is a ship in full sail, and around it is the punning motto: "*Firma pererrat aquas et constabillitur eundc.*" It is almost impossible to translate the Latin and preserve the play upon words. But a very loose paraphrase might run: "*Firm and stable stands the firm of Constable.*"

The renaissance of English printing in the last fifty years, led by commercial firms such as Constable's, of Edinburgh, and private presses like the Kelmscott, has enormously improved our standard of book printing. It is questionable, however, whether the "reading" of books is anything like as good as what it was, and to some extent this may be attributed to the regulation of late years adopted by the trade unions, that all readers shall have been compositors. The chief difference to-day between a book printed in England and in America lies in the way in which words at the end of a line are (when necessary) divided, the American dividing by sound and the English by derivation. Thus the Americans would divide "*topog-raphy*" where we should divide "*typo-graphy.*" There are signs of the American practice coming into fashion on this side—and even worse. William Morris in a letter to a correspondent once pointed out the impossi-

bility of dividing the word "which," but in a recent book surveying the history and practice of printing I came across such horrors as the division of pas-sed, me-thod, is-sued, hith-erto.

GREAT PRINTERS.

I should now like to say something as to a few of the great men who have been connected with printing. In the first place there are the great "printing dynasties," as they are sometimes called, such as that of Aldus Manutius, the Elzevirs, the Etiennes, the Plantins, the Didots, and the like, where you get families carrying on the art during centuries, with the founder usually a man of great distinction. Wonder has sometimes been expressed at the duration of these businesses, but Mr. Updike has pointed out that in an age when most industries were carried on at home a printing office represented one of the earliest forms of a modern factory, and contained plant of such considerable value that it was difficult to dispose of satisfactorily, or at any rate that made it natural and desirable for descendants to "carry on." Furthermore, if a printer left no sons, but only daughters in addition to the usual advantages of an apprentice aspiring to his master's daughter, the apprentice found means thereby to enter into the jealously guarded circle of master printers. Evidence that the circle was small may be found in the fact that until 1693 no more than twenty master printers were by law allowed in London, and till 1793 only thirty-six in Paris.

With regard to the families mentioned above, Aldus Manutius began printing at Venice in 1495, and occupied himself mainly with the classics. To him we owe the italic type and the celebrated Aldine editions with their famous device of the dolphin and the anchor, and the motto "Festina Lente." Three successive generations carried on the press until 1597. When Aldus died in 1515 he lay in state with his books grouped around him.

The Elzevirs were of French extraction, but carried on printing first at Leyden and then at Amsterdam between the years 1583 and 1712, producing their handy and popular volumes largely devoted to the classics.

Similarly, the famous French printers, who have been called the Eternal Honour of French Typography, the Etiennes carried on their work in Paris from the year 1500 for a century and a half. As a singular compliment, Paul Etienne allowed John Norton, Queen Elizabeth's printer, to make use of his device—the tree of knowledge in 1594.

PLANTIN.

Even more wonderful is the life of the Plantin Press in Antwerp. Founded by a Frenchman, Christopher Plantin, in 1555, it passed through his daughter to the Moretus family, who continued the press till the year 1875, when it was handed over to the city of Antwerp. Christopher Plantin lies buried in Antwerp Cathedral, and the inscription on his tomb states that whereas he was "King's Printer," he himself was the "King of Printers." His printing office, which has been fittingly described "as more a palace than a printing office," and as "probably the most beautiful building—both inside and out—dedicated to the uses of printing in the world," is interesting beyond words to the student and lover of the art, by reason of the fact that nearly all the presses and type of the original Plantin have been preserved in it.

Of later dynasties the chief are perhaps the Didots of Paris, who began work in 1713, and are "still running."

SUCCESSFUL PRINTERS.

Let us pass from the dynasties to one or two examples of successful printers. First of all, Bodoni, an Italian, who lived between the years 1740 and 1813, and whose fame was such that he became printer to the King of Spain, received pensions from Napoleon and from the Viceroy of Italy, was especially relieved of all taxation, was complimented by the Pope, had a medal struck in his honour by the city of Parma, and since his death has had a statue erected to his memory in his native city.

Or consider the wonderful career of Benjamin Franklin, whose composing stick is one of the prized possessions of the Stationers' Company, starting life as a humble journeyman, and before the end of it ambassador for the United States in Paris, but who never lost his interest in the craft. So much so that his will opens: "I, Benjamin Franklin, of Philadelphia, printer, later minister plenipotentiary from the United States of America to the Court of France." Some of you may remember the epitaph written for him but not used on his tomb: "The body of Benjamin Franklin, printer (like the cover of an old book, its contents torn out, and stripped of its lettering and gilding) lies here, food for worms. But the work shall not be lost, for it will (as he believed) appear once more in a new and more elegant edition revised and corrected by the Author."

Incidentally this reminds one of the lines "On a Printing House by Francis Quarles in 1632":—

The World's a Printing-house: our words, our thoughts,

Our deeds are characters of sev'ral sizes:
Each soul is a compos'tor; of whose faults
The Levits are Correctors; Heaven revises;
Death is the common Press; from whence,
being driven

We're gathered Sheet by Sheet, and bound for Heaven.

—Francis Quarles: *Divine Fancies*,
1632, lib. iv., p. 164.

MARTYR PRINTERS.

I wish I had time to tell you more of the famous men who have cast lustre on our craft. Let me pass on to some of the tragic figures—to Etienne Dolet, the printer of Lyons, who was hanged at Paris in 1546 for his heretical opinions, and his body and books burned together, but who now has his statue in the streets of Paris. Let me record the fate of John Twyn, master printer of London, who was hanged, drawn and quartered in the year 1663 for printing treasonable literature, and of John Matthews, an unfortunate London apprentice, who was executed in 1720 at Tyburn for printing a political tract. Again, the French Revolution supplies us with the tragedy of Momoro, not only a printer, but the author of a *Manual of Printing*: though he was an ardent supporter of the revolution, so much so that his wife, who was the grand-daughter of Fournier le jeune—also a printer—was chosen to represent the Goddess of Reason in the Latin Quarter in 1793, yet he was guillotined on 20th March, 1793, through the machinations of Marat.

Or take another tragedy, the very recent case of the heroic death of William George Jenner, printer of s.s. "Egypt," who, surrendering his life-belt to a lady, was drowned.

AMATEUR PRINTERS.

Let me take yet another aspect of the romantic side of printing by recalling to you some of the

great men of the world who have dabbled in printing—played at printing if you will. In particular the French kings seemed to have had a strange bent for it. Thus we read that Louis XIV., as a child of ten, paid a visit to the Royal printing house recently established by Richelieu, and “helped” to produce the first page of a book. His great-grandson, Louis XV., had a small printing place set up for him, and as a boy of eight printed some lessons in geography. Even Louis XVI., whom we associate more with the trade of making locks, was taught printing as a boy, and produced 25 copies of a book of maxims at the age of twelve. I am not aware that the great Napoleon found time among his numerous activities for learning our art, but at any rate he gave a pension to Bodoni, he made one of the Didots director of the Imperial Printing House, and he took Pope Pius VII., when he was in France for the coronation of the Emperor, to visit the same house in order to see a Latin address printed in honour of the Pope in 150 different languages from type almost all plundered from the Pope’s own printing office in Rome. Mr. Uppike tells us that in this address the printer took care always to set up Napoleon’s name in large capitals, but small capitals were often good enough for the Pope!

If there is less direct knowledge of printing to be claimed for our Royal House, we can at least point to the interest displayed by King Edward IV. and his Queen to the early attempts of Caxton, to the fact that Henry VIII. gave what may have seemed in those days the princely pension of £4 a year to “Richard Pynson, Esquire, our printer,” who ever after made use of the title “Esquire” in the colophon to his books, and to the record that a printing press was once set up at St. James’s Palace for the Duke of York and some of the princesses to work.

Nor must we forget to mention the interest that our royalties of the last three generations have displayed in the charities connected with our trade.

PRIVATE PRESSES.

But apart from royalties, printing has exercised a strong attraction to many who are under no compulsion to gain their living thereby. The private presses that have been installed are far too numerous to record, but I must just mention that of Horace Walpole’s at Strawberry Hill, and also that William Cowper, the poet, had his private press, while the influence on what is called “the renaissance of printing” by presses such as the Kelmscott, the Doves, the Ashendene, to name but a few, will be known to most of you.

Let us now consider some of the old customs of printers that have almost entirely fallen to oblivion.

OLD CUSTOMS.

Moxon says that “every printing house is by the custom of time out of mind called a chapel; all the workmen that belong to it are members of the chapel, and the oldest freeman (*i.e.*, journeyman) is father of the chapel. They possessed customs and bye-laws, and the penalty in old days for a breach was called a “solace.” Some of the following crimes earned a solace: Swearing, fighting, abusive language, being drunk, leaving a candle burning at night, if a man dropped his composing stick, etc. These solaces could be bought off for various sums varying from 1d. to 1s. If the delinquent would not pay up the workmen “solaced” him. Now the manner of solacing was thus: “The workmen take him by force

and lay him on his belly athwart the correcting stone, and held him there while another of the workmen, with a paper board, gave ‘£10 and a purse,’ viz., eleven blows on a certain portion of the body.”

Special houses had special solaces, *e.g.*, playing at quadrats. This was the game: The comps took five or seven-em quadrats and, holding their hands below the correcting stone, shook them in their hands and tossed them on the stone, and scored accordingly to the number of “nicks” lying upwards. If, however, a workman incurred this “solace,” it was generally bought by the master printer, because it hindered work, besides spoiling the quadrats.

Solaces were even inflicted on strangers coming into the house, who were sometimes primed by unkind outsiders to ask questions involving solaces. Thus it was a solace for a stranger to come to the King’s Printer and ask for a ballad, or to come and inquire of a compositor whether he had news of such a galley at sea.

“And such strangers were commonly sent by some who knew the customs of the chapel and had a mind to put a trick upon the stranger.”

“Benvenue.” Every new workman paid 2s. 6d. to the chapel.

If a journeyman “smout” more or less on another printing house, half a benvenue.

Moxon says: “It is now customary that journeymen be paid for all Church holidays that fall not on a Sunday, whether they work or no—proportionately to their usual earnings.”

When a man’s wife comes to the chapel, she pays sixpence, and then all the journeymen join their 2d. apiece to welcome her.

Compositors are jocosely called galley-slaves—pressmen horses, because of the hard labour they go through all day long.

The following custom suggests, what one hopes may have been true, that masters and men were occasionally a very happy family party:—

“The printers of London, masters and journeymen, have every year a general feast, which since the rebuilding of Stationers’ Hall is commonly kept there. This feast is made by four stewards, viz., two masters and two journeymen, which stewards with the collection of half-a-crown defray the charges of the whole feast. . . . It is commonly kept on or about May-day, when about 10 o’clock in the morning they meet at Stationers’ Hall, and from thence go to some church thereabouts (here they had a sermon and then returned to the Hall, were greeted with music, and sat down to a feast). The Master, Wardens and other Grantees of the Company (although perhaps no printers) are yet commonly invited, and take their seats at the Upper Table.” After dinner healths were drunk, and new stewards for the next year chosen. The proceedings wound up with songs, dancing and acting.”

The reason for holding this festival about May-day was either because the charter was granted to the Stationers’ Company on May 4, 1557, or because May 6, the feast of St. John before the Latin Gate, was the recognised festival of printers, certainly on the Continent.

THE WAYZGOOSE.

Lastly in this connection let me refer to one practice which I think is not yet entirely defunct, viz., that of the “Waygoose” or “Wayzgoose.”

Moxon says: “It was customary for all the journeymen to make every year new paper win-

dows, because that day they make them, the master printer gives them a waygoose, *i.e.*, a good feast, and not only entertains them at his own house, but besides gives them money to spend at the alehouse or tavern at night. And to this feast they invite the corrector, founder, smith, joiner, and ink-maker, who all of them open their purse-strings—except the corrector—and add their benevolence (which workmen account their duty, because they generally choose these workmen) to the master printer's. But from the corrector they expect nothing, because the master printer choosing him, the workmen can do him no kindness."

These waygoose are always kept about Bartholomew-tide. And till the master printers have given this waygoose, the journeymen do not rise to work by candlelight.

PRINTER'S DEVIL.

Moxon gives the following explanation of the word "Devil":—

"Devil." The pressman sometimes has a week-boy to take sheets as they are printed off the tympan. These boys do in a printing house commonly black and daub themselves; whence the workmen do jocosely call them "Devils," and sometimes "Spirits" and sometimes "Flies."

In bringing to a close these desultory remarks on the Romance of Printing, I am conscious I have but touched upon the fringe of the subject. Perhaps you will say that the title which I have selected is hardly the right one—that it is too grandiose a one. Yet I cannot help feeling that there is a real romance to be found in the subject, however inadequately I may have dealt with it.

Indeed I cannot do better than quote the concluding paragraph from Mr. Updike's monumental work on printing types, to which I owe such a deep debt.

"The practice of typography, if it be followed faithfully, is hard work—full of detail, full of petty restrictions, full of drudgery, and not greatly rewarded as men count rewards. There are times when we need to bring to it all the history and art and feeling that we can to make it bearable. But in the light of history, and of art, and of knowledge, and of man's achievement, it is as interesting a work as exists—a broad and humanising employment which can indeed be followed merely as a trade, but which if perfected into an art, or even broadened into a profession, will perpetually open new horizons to our eyes and new opportunities to our hands."

This was the first of the second series of craft lectures arranged by the Stationers' Company and Printing Industry Technical Board, which was held at Stationers' Hall on Friday, 12th October, when Mr. R. A. Austen-Leigh, M.A., lectured on "The Romance of the Printing Craft." There was a crowded attendance, and great interest was demonstrated.

The Master of the Company, Mr. E. P. Vacher, F.R.G.S., occupied the chair, and was supported by the Wardens and members of the Court of the Worshipful Company of Stationers. Pastmaster Mr. Henry Hill proposed a vote of thanks to Mr. Austen-Leigh in a characteristic manner, which was seconded by Mr. T. W. McAra, J.P., and enthusiastically carried.

Record Newsprint Output in Canada

PRODUCTION of newsprint in Canada during the first six months of 1923, states the Canadian Pulp and Paper Association, reached a total hitherto unapproached for any similar period. Up to the end of June, 619,802 tons was manufactured. This represents a daily average production of 3,973 tons, or about 470 tons more than the daily average throughout 1922.

The tremendous increase is due largely to the addition of new machines, but also reflects an increased efficiency of operation, and the speeding up of existing equipment.

Comparisons show that production for the first six months of this year was 20 per cent. greater than in 1922, and 66 per cent. greater than in 1920. The figures are as follows:—

1923	...	...	619,802
1922	...	...	516,506
1921	...	...	373,988
1920	...	...	443,512

Other new machines are scheduled to come into operation before the end of the year, and as the recently-installed machines get into full production, it is expected that the production for the second half of 1923 will surpass that for the first six months by a considerable amount.

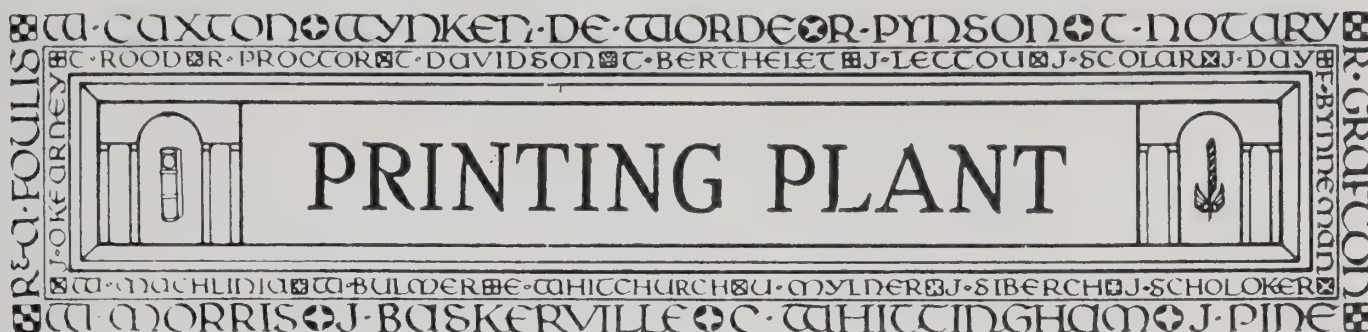
On this basis, it is probable that the Canadian mills in 1923 will produce well over 1,250,000 tons. When it is recalled that the total production in 1913 was only 350,000 tons, the magnitude of the development in this branch of industry during the past ten years will be appreciated.

The consumption of newsprint in the Dominion is from 120,000 to 130,000 tons annually, approximately 90 per cent. of the output is exported. Of the 619,802 tons produced in the first half of the year, 550,765 tons were exported, 536,137 going to the United States, and the remainder chiefly to Australia, New Zealand, and South Africa. Exports in the corresponding six months of 1922 and 1921 were 457,340 tons and 319,925 tons respectively, so that this year's figures show a gain of 20 per cent. over those for 1922 and of 72 per cent. over those of 1921.

Distribution of the exports is indicated in the following table:—

U.S.A.	...	536,187	421,365	292,615
Australia	...	5,163	17,942	10,315
New Zealand	...	6,095	5,615	5,276
South America	...	323	2,365	7,291
South Africa	...	2,427	4,123	3,241
All other	...	570	5,930	1,187
		550,765	457,340	319,925

While exports to overseas countries have been considerably below the level of the past few years, there is a big increase in the sale to the United States. Consumption in that country during the last twelve months has broken all records, amounting in 1922 to nearly 2,500,000 tons, of which 1,029,000 tons were imported, 87 per cent. from Canada, and the remainder from European countries.



PRINTING PLANT

Verona Type

THE undoubted excellence now attained by English typefounders in their type specimens will have a stimulating influence on the standard of general printing in this country. We have just received a copy of a booklet showing the Verona series of Messrs. Stephenson, Blake & Co. This is the first showing of the latest production of that foundry, and should prove a valuable face in general use. Acting on the policy which appears to dominate this company, they have produced, in the Verona series, a type which embodies the feeling and character of the best of its recent predecessors, without obtruding its outstanding features in a way likely to produce monotony. This reticence forms its attraction, and there is a pervading sense of symmetry without affectation. It will be seen, therefore, that the design conforms to the requirements of commercial printing without eccentricities.



THE ISLE OF SARK ITS ROMANCE

J. R. STEEVENS

THE history of this small unit of the British Commonwealth constitutes a valuable addition to the study of the evolution of self government

PUBLISHED BY
THOMAS LANCASTER & SON
19 EASTCHURCH STREET
LONDON, E.C.3

The ten- and twelve-point sizes included in one page of the specimen show how suitable the series is for book printing. The pages have a pleasant

"colour," and in the mass the lines are smooth and extremely legible. For display work Verona should prove a valuable addition for the printer of high-class catalogues and for advertisements in weekly and monthly journals and magazines.

A B C D E F G
H I J K L M N
O P Q R S T U
V W X Y Z &
a b c d e f g h i j
k l m n o p q r s
t u v w x y z
ct st

As regards the specimen itself, we find it distinctly refreshing. The display shows a wide choice of styles, from simple and direct rule and panel treatment, to more ornate decoration which has been obtained by the use of Old Flowers and Borderings, in which so much interest is being taken at the present time. Some of these borders have now been revived by Stephenson, Blake & Co., and cast from the original matrices for the first time on point bodies. A full-page example, "An Exhibition of 15th Century Books," is set entirely in capitals, and is a very happy and dignified treatment of the matter.

The synopsis pages in this specimen show the type to great advantage, but we are by no means sure that the usual form of the synopsis adopted by our large foundries is the most informative and convenient for printers' reference. It appears to us that the main purpose of a synopsis should be to afford quick and reliable data, and that in one size at least a complete set of caps and lower-case should be shown.

A Distinctive New Type-face

IT will be seen from our advertisement pages that Messrs. Caslon, of the Chiswell Street Letter Foundry, announce that they are now manufacturing, in eight sizes on point bodies, "Nicolas Cochin Roman." Their advertisement is set in this new type-face, to enable our readers to scan its lineaments, and to judge for themselves whether it is, as the founders believe it to be, an important addition to the printer's resources in type-faces. The founders claim that Nicolas Cochin Roman is a face that shows strength as well as grace, and that it is therefore eminently suitable for the display of newspaper and magazine advertisements, as well as for artistic display. To any class of work it will give dignity and distinction; and while its marked individuality cannot fail to arrest the attention of the most casual reader, its stout stems make it a hardy type, strong physically as well as in character, its features being peculiarly reminiscent of eighteenth century utility and elegance. It has the solidity as well as the spirit and charm of Georgian architecture. It gets its name of Nicolas Cochin in honour of an accomplished engraver on copper who was employed by Louis XV. of France, and whose lettering to accompany his engravings was strikingly handsome, seeming to embody the essential spirit of the Age of Elegance. This spirit the designer of Nicolas Cochin Roman has deftly captured and epitomised, and he has given us a type-design that is certainly full of charm, and strongly individual without being freakish or abnormal in form and proportion, except, perhaps, on the unusual height of its ascenders; from which, however, it derives much of its strength of character. Filling a niche peculiarly its own, Nicolas Cochin Roman seems capable of

excellent and varied service in artistic and commercial printing. We understand that Messrs. Caslon are busily engaged in preparing a series of Nicolas Cochin italics.

Linotype Model 4 Improvements

LINOTYPE & MACHINERY, LTD., have recently developed their Model 4 linotype by the addition of an auxiliary section, so that one machine will now set all faces and bodies, from 5 to 36-point, thus providing for the continuous display of text and display work. This machine marks a great advance in linotype construction. It could produce the whole issue of a daily newspaper, including all advertisements. It has one keyboard only (the regular standard keyboard of 90 key buttons), which controls all the matrices within the scope of the five magazines, from 5-point to 36-point, and its action is fully automatic.

The regular equipment of the machine consists of three main magazines and two auxiliary magazines; additional magazines can quickly be substituted for those on the machine. The three main magazines may each contain two complete founts of upper and lower case, or as many as six different founts of capitals. The capacity of each pair of auxiliary magazines is a full fount of large display characters, upper and lower case, up to full 36-point. The magazine control handles are so arranged that the operator does not need to move his hands from the single keyboard to obtain any character that runs in the machine.

The general construction of the machine has been simplified that any linotype operator can make himself familiar with this new model in half an hour.

Charles Dickens on Travellers and Children

WHAT would not publishers and public alike give for a new story by Charles Dickens? No one who has enjoyed the stories of David Copperfield, and, say, Oliver Twist—both orphans (the latter a poor and an ill-used child)—will be unwilling to read the words the famous author once spoke on behalf of children.

He said:—

"Gentlemen, we should remember that we are travellers, and that every round we take converges nearer and nearer to our home; that all our little journeys bring us together to one certain end; and that the good we do and the virtues that we show and particularly the children that we rear, survive us through the long and unknown perspective of time."

No writer did more for suffering and necessitous children than did Charles Dickens, and his words have still the power to prompt "the good we do." "The sound of a voice that is stilled" is in the present instance particularly apropos, for Dickens was once the patron of "The Royal Commercial Travellers' Schools." These schools are not an orphanage in the unfortunately general meaning of the term. They most certainly are an orphanage however, in the sense that they are a home, in which the orphaned sons and daughters of commercial travellers are being educated, and splen-

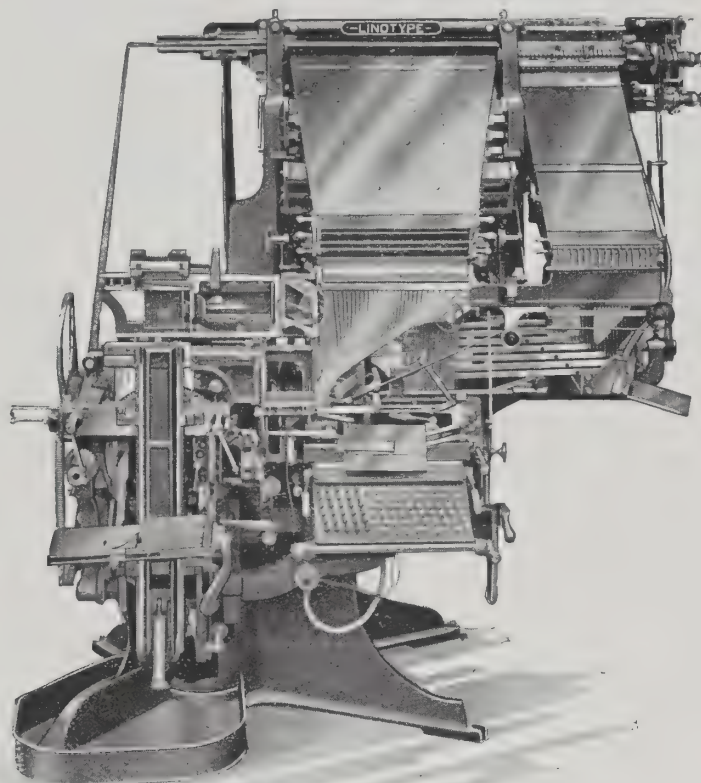
didly cared for. The schools carry on a most wonderful work, and are supported entirely by voluntary subscriptions. Since the schools were opened in 1845 a total of 3,660 orphans and necessitous children have been admitted. At the moment 366 pupils are being trained to fill positions of honour and credit in the world.

If those who can were to visit the Pinner Schools for themselves there is little doubt that the work would secure their lifelong help. If you cannot personally inspect the wonderful institution perhaps you will be able to send a subscription to the Secretary at 17, Cheapside, E.C.4. Everyone engaged in commerce should be interested in the continued success of "The Royal Commercial Travellers' School" at Pinner, whose great services to the children of commercial men warrants the generous support of the whole commercial community.

Full information may be had on application to the Secretary.

Paper from Clay

At the opening of a new jetty at Fowey for the shipment of china clay by the Great Western Railway it was stated that this clay was mainly used at paper mills in London, and that it made even the poorest paper look quite respectable.



THE COMPOSING MACHINE YOU NEED TO-DAY

Write for particulars of the recently developed Linotype Model 4
with Auxiliary Section, which sets all faces and bodies

36 Point to
5
Point

from the standard fully-automatic single keyboard of ninety keys.

LINOTYPE AND MACHINERY LIMITED
9 KINGSWAY
LONDON

Rubber Offset Blankets

The Source from which Obtained and how they should be Treated for Best Results

AS you sing the praises, or voice the condemnation of the rubber blanket on your press, do you ever consider what a blanket is, where the rubber comes from or how a fabric was developed sufficiently smooth but with enough strength to withstand the tension that you put on it and not stretch out of bounds? It is an interesting story.

The rubber is a product of nature. It is obtained from the sap of the *Hevea Brasiliensis* tree, which grows in moist, tropical climates. This family of tree grows wild in the basin of the Amazon River, but to-day 80 per cent. of all rubber is produced on plantations in the Far East, where the *Hevea* tree is cultivated on an enormous scale, the original seedlings having been brought from South America. The trees are tapped in very much the same manner as maple trees are tapped for maple syrup. The caoutchouc, or rubber, is contained in the sap in the same way that the curd is contained in milk, and is separated from the water, or whey, by a process of coagulation, with weak acids.

Rubber first became known to the civilised world when one of the early explorers noticed the resilience of balls made from it used in play by the natives of Central America. He collected some of these balls and took them to England as curios. It was discovered that by rubbing this material on the surface of paper, pencil marks and dirt could be removed. The material was accordingly called rubber, which name became permanent. Rubber, a product of nature, like all nature's products, has about it qualities that are just beyond the power of man to impart, consequently has never been made artificially on a commercial scale. It is of very complex composition, and baffles the chemist and the physicist to explain all of its characteristics. Like electricity, it holds many possibilities still to be developed.

All oils and greases soften and tend to decompose rubber. When you put a blanket on your press and start operation, about everything that is brought into contact with the rubber surface starts its own battle of destruction—linseed oil and acid colour in ink, kerosene oil or turpentine that are slipped into the ink to make it work right. Kerosene, turpentine, gasoline or benzine used to wash

are all destructive to rubber. This destructive action is greatly retarded by vulcanisation, but here the complex construction of rubber plays its part. Absolute control of the process of vulcanisation is very difficult, and unless the maximum point of vulcanisation is accomplished the result is reflected in the service from the blanket on the press. To produce a blanket with a fine, soft, even, resilient surface requires a compound made up of a high percentage of pure rubber, and the higher the rubber content the more marked is the variation in the degree of vulcanisation.

The reason for washing a blanket is to remove the ink used for previous work, thereby restoring the blanket surface as nearly as possible to its original condition—clean and smooth, with just enough "tack" to pick up a proper body of ink. Heavy washes such as turpentine or kerosene are bound to leave a residue on the blanket surface that will not wipe off, and the unevaporated solvent residue attacks the rubber. The more volatile washes—benzine and gasoline—are quite as effective cleaners, and the residue left after drying the blanket vaporises and passes off immediately with a minimum of destructive action to the printing surface. A good scrubbing once a week with a very weak solution of caustic soda will cleanse and freshen your blanket.

A powder consisting of fifty per cent. each of powdered sulphur and talc will absorb any liquids left on the blanket and keep the surface in good condition. (French chalk is not talc.)

The rubber blanket has made the offset process possible. Your work is accomplished by the blanket. The blanket surface actually determines the quality of work that your press will produce. In full appreciation of this fact the blanket manufacturer is trying to produce a blanket that offers the maximum of service combined with ease of operation. If a fault develops do not take it out on the blanket, but put the facts before the man who is responsible for the production of the blanket, so that by your experience the rubber industry may be brought into closer co-operation with the lithographic industry to the end that the difficulty may be eliminated.—National Lithographer.

Old Machinery and its Disposal

MR. ALBERT FINLAY, a large printer, of Boston, recently said: "I have always contended that the greatest competition the printer has is his idle machinery, and that the most insane thing he can do is to sell his second-hand machinery to compete against himself. I have gone on the principle that our second-hand machinery goes into the scrap heap, and never competes with us. One of my fellow associates, who had two large cylinder presses on which he was doing a publication, bought two new, up-to-date machines to take their place. The old presses were sold to another printer in the same city for one dollar down and a long series of notes. The second printer went to the other customers and

asked them an opportunity to estimate. Mr. Customer replied that printer No. 2 could not do the job. Printer No. 2 answered that he had the very same presses that had been printing the customer's work in the past. Results were that printer No. 2 received the job. I know that printer No. 1 felt that had he pursued the policy of junking his press, it certainly would have been a mighty good move for him. Personally, I have long been of the opinion that one of the best working tools of a printing office is a good sledge hammer, and that wielding that sledge on worn-out machinery is a hundred times better than giving it a chance to get into the hands of irresponsible printers."—Engravers' Bulletin.

A Printer's Advertising

MR. W. H. SESSIONS, of the Ebor Press, York, one of the ablest and most original minds in the printing trade, has been talking to the master printers of the North-West London Association on the important subject of advertising. In view of the interest now being displayed in the question of co-operative advertising for printers, some of Mr. Sessions' remarks deserve particular attention. He faces the difficulty that before printers could usefully and profitably combine in an advertising scheme they need to put their own house in order, and learn something about advertising their own particular business.

WHAT TO ADVERTISE.

Speaking of what to advertise, he says:—"Few printers could advertise every form of printing they do. We shall have to specialise in our advertising. This will be beneficial, for I am profoundly convinced that one of the troubles of the printing trade is a lack of specialisation. 'Printers of Everything' is the advertising slogan, and too many of us try to live up to it. If I ventured to prophesy, it would be that the future will show in England, what is already happening in America, that the general printer will tend more and more to be confined to the small places where a general printer is needed, just as in the small villages the shop has to sell everything; while in the larger places, where several printers exist, they will tend to specialise more and more.

Look at the advantage! On the one hand we have four printers in a district each with poster plant a quarter employed; four printers cutting poster prices in a vain endeavour to increase the use of the plant; four printers each with a quad crown machine three-quarters of its time on demy work or less; four printers with a battery of platens often idle; four printers with a bindery full of natty little machinery, used one day a week on an average; four printers damning bad trade and cursing each other's competition. On the other hand, why not this? One poster printer, plant busy; one catalogue printer, busy; one bindery, going hard; one printer up to demy folio, going strong; four printers busy, four printers helping each other with their own special facilities, four printers whose main competition now lies only between their wives in the matter of hats."

SEASON SLACKNESS.

Talking of season slackness, he points out that the printing trade is too much in a position of hanging on in certain periods of the year, and having to cope with a rush of overtime at others. "A printer's advertising should be planned to bring work during the slack time, and not in those periods of the year when orders are too plentiful to get them through properly. Here, again, this is a counsel of perfection, for the problem is by no means easy of filling up those gaps of slack periods, but I would recommend every printer to chart out his busy and slack periods and consider them in relation to his advertising. Here again, as in the case of the half-used plant, such advertising is profitable because there is no need of any increase of capital or plant to meet the extra trade."

"Speaking from actual experience, I do suggest that the wisest course is to advertise, and put our

very best into advertising, when things are quiet. Trade is wanted most of all then, whilst the new connections thus formed, together with the increasing volume of regular trade, will keep the advertiser busy enough without much advertising when trade improves. Whereas cut prices often lead to unprofitable repeat orders in busier times. Look at the cost of overhead charges running on in times of bad trade. Surely it is better to spend money in advertising than in dead overhead charges—better for the present, much better for the future of the business, and very much better indeed for the workers."

WHAT SHOULD BE THE ADVERTISING POLICY FOR BAD TIMES.

"Such advertising perhaps should not be quite the same as in more prosperous times. The printer has to live more on his wits in bad times. This is a term more usually employed of the sharper and the cheat, but it is advisable to put forward all the ingenuity and brain power possible in honest business when there is a period of bad trade. Look to the possibilities of new openings for printing, for this may bring advertising clear of competition—a point of especial importance at a time when competition for the diminished volume of printing reduces business to the ruthless, selfish law of the jungle. It is indeed well, where possible, to get outside competition, to get beyond the advertising which is merely going for the other man's customer. Competition has to be met, and it is well for the general efficiency of business that there is competition. At the same time there is much to be said for the firm who in times of bad trade strives in advertising printing to make two blades of grass grow where one grew before, rather than struggle for the blade of grass already there."

CUSTOMERS.

With regard to customers, he urged that advertising should be devoted to those groups of customers who are the most natural users of the printing upon which they have decided to specialise. "Every printer ought to go some night to his printing works, and with his pipe and a note pad take it room by room, turning on all the lights and sitting where he can see everything, spend an hour in each room, thinking hard as he smokes his pipe of the possible use of the plant he sees in front of him, thinking hard about the plant which is only little used, thinking what people already use that plant, and why other customers don't, if they ought to and how he can get them to. After he has thought hard in each room, and made his notes, let him look through his orders for a year or two back, then, but not till then, to consider his advertising problem, and I think it will be clearer to him because of his night's musings."

WHAT TO SPEND.

"Advertising must be worked on a definite plan, and not be haphazard expenditure. Now it is not possible to plan without knowing how much is to be spent, and financial details will need considering here. A firm which has just extended its business will have to spend more than one who only has a few gaps to fill up, and no printer starting out in business, extending, or even buying more machinery, should neglect to put aside some of his capital for advertising expenditure.

One with little spare capital or machinery lying idle will not want to spend so much as where there is such a reserve. Most important, too, is the question what saving will be effected by increased sales. For example, if 25 per cent. increased sales will mean but little increase in overhead charges, more can be spent on advertising, because the cost will be paid by the saving in these overhead charges. Then, too, the point of possible savings through improved and mass production should also be considered. You may smile at my suggesting mass production in regard to printing, with its individual orders, but specialisation and advertising may open up possibilities even here for the printer.

"I would suggest that wherever a printer sees satisfactory openings for greater use of his printing he should spend at least 5 per cent. of his turnover in advertising, and no printer, however situated, should spend less than 2 per cent. By that I mean including the cost of any printing he does himself for his own advertising in this percentage. In times of special depression in trade a printer may even increase this 5 per cent. and still find it profitable, because good advertising is cheaper than dead overhead expenses. It may be helpful to say here that I am speaking from personal experience. Only this year I spent 6½ per cent., and my auditor drew my special attention to the large amount being spent on advertising. I agreed that it was pretty stiff, but I asked him what he thought of the results for the year, he said that they were highly satisfactory under present conditions. I suggested connecting the two together. He considered this, then remarked that if I thought that the satisfactory results were produced by the advertising he had nothing more to say.

KEEPING AT IT

tells better in advertising than making a big splash, with a long interval before the next, for the effect of the previous advertising must not be allowed to wear off. In planning times of advertising it should be remembered that where the desire to buy has to be created, advertising must be well on the way before the time to buy arrives. This is a point which the printer has specially to remember. To take the example of furs, if a printer had an idea of something for this trade he must advertise it to the fur retailer in the summer, whereas if the idea was something for the fur manufacturer he would have to get busy about it in the spring.

THE MAIN PLANK

of advertising for the printer will undoubtedly be general direct advertising. Of course a good deal is done in this way by printers, but I would suggest that it is too much looked upon as a fill-up for slack times, and is not based on a definite advertising policy. Let it be worked out on a settled plan, after the other points which I have mentioned have been considered and decided upon. Have the scheme laid out in draft form for, say, a whole year, then, if a slack time comes along, by all means get on with the next six months advertising, and so have it ready for its appointed dates. But this is a very different thing, in respect of successful publicity, from haphazard advertising got out only in slack times.

COLLECTIVE ADVERTISING.

"As I said before, there is a great field for direct advertising, and it would be an advantage

to many printers if 24, Holborn, could set up an advertising department to advise printers and to prepare first-rate copy for printers' direct advertising, as well as to prepare suitable illustrations from which electros could be sold or loaned. Naturally a printer wants to print his own advertising matter, but in view of the high cost of really good designs and blocks, and the need of good selling copy, it would be an advantage, to the smaller printer at all events, if he could, for a moderate fee, have the use for his local advertising of good copy and illustrations. In the same way I believe those printers who have a newspaper could be helped in their newspaper advertising.

"I should like to mention, too, in connection with advertising, the excellent suggestion Mr. Strange, of Eastbourne, made at the annual meeting this year about the Master Printers' Association starting a national campaign in connection with printing. Looking through the report, I see that he suggested the slogan of the campaign should be, 'Use more Print and Make more Profit,' whereas I suggested, in supporting his idea, that it should be 'Print More, Sell More.' The difference is small, and I have used the two phrases to give you an idea of the lines upon which such a campaign might be run to increase the use of printing. I do think that both the Federation and the individual printer could unite in a really good national advertising campaign to extend the use of printing, and I am satisfied that it would be most profitable to the trade. Of course such advertising would cost money, and there is always the man who will not contribute, but who will reap the benefit; still, if you wait for everybody to come in you will never get started. The amount that would be required, although large in total figure, would only be a small amount in actual cost to the individual, with every member of the Federation joining in. The President of the Federation mentioned that one industry had agreed to give 1d. in the £ on sales to the campaign, and Mr. Storey, of Leeds, mentioned that the campaign was costing another industry £100,000; but the £100,000 of the industry and the 1d. in the £ of the individual printer would, I am satisfied, be money very well spent, and I am hoping that much more will be heard of Mr. Strange's suggestion. Ideas like this generally take a few years to grow, but we shall never need such a campaign more than at the present time, and we ought individually to do all we can to promote the rapid growth of this idea of Federation advertising, and we need not wait for the Federation advertising to do more ourselves.

RESULTS OF ADVERTISING.

"Now there is an idea that advertising is like a man standing on a chair in a crowd; he gets an advantage, but if all the crowd get chairs, no one is any better off, and each has his chair to carry home. This, however, overlooks one of the most important sides of advertising, that of creating the desire to buy, of creating new and extended uses of printing. One of the difficulties of the printing trade at the present moment is that there is not enough work to go round; the result is a fall in prices until orders hardly pay. Lowering prices to secure orders is a slippery slope, for competitors follow suit, and in the end no one benefits except the buyer of printing. Finding new openings for the use of printing is better, and there are large untilled fields yet before the printers.



Who Printed It?

THIS is a question which generally arises in connection with a piece of good printing, the result of which means a firmer hold on present customers and, very possibly, the making of new ones. ¶ To help the production of beautiful print, you must have well-made Printing Plates; in other words:

ALBERT GALVANO Electros, which are guaranteed fac-simile to the original plate.

Store your valuable originals.

NICKELOIDS for hard wear and long runs.

Both are speciality products of

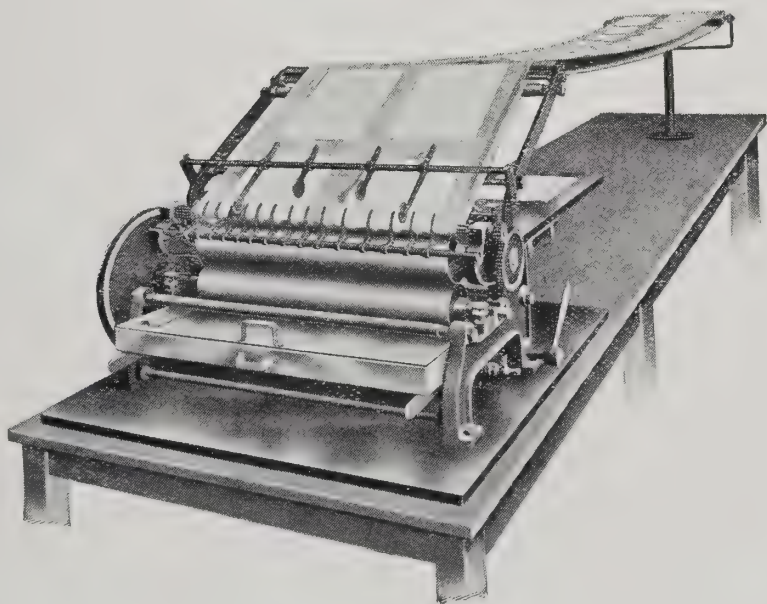
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Specialist in Machines for Glueing, Gumming, Varnishing and Coating.



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British Manufacture

For whole surface, label multi strip work, also dealing with paper from the reel and re-winding, with and without drying apparatus.

Machines of solid construction throughout and constructed on the two roller principle

"I am satisfied that we printers do not do enough advertising, and a good deal of the advertising which is done loses much of its force, because it is a fill-up for spare time, and not part of a definite advertising campaign, which must be carried on, however urgent the jobs may be which are in. Such planning means hard work and hard thinking. It means getting a firm grip of every detail of the business, and also of its broad policies and future possibilities; it means a careful study of the customers' needs; it means, too, an investment of a certain sum of money. But it also means an increasing enjoyment in business. The steady improvement of details as they are studied; the delight of building up and planning out the future, a plan which is not just an ideal but one of which there is steady aiming all the time and which, whether success is slow or fast, should eventually succeed; and finally, if successful advertising means spending money, it also means bringing in a good return for that money and for the other much larger sums invested in the business."

This subject also came up at a meeting of the South-East London Association, when Mr. W. T. Parrish, publicity expert for Messrs. Iliffe, speaking on "How to Get More Printing," referred to this question of advertising print. He suggested that before anything was done it would be an advantage if the printer was to make sure that his house was absolutely in order. What he meant was, he should be in a position to live up to any standard in the matter of nicely printed literature. In his own case, he had read one or two printing advertisements, but on going further into the matter, he found that the printers did not live up to their professions. He did not ask for anything unreasonable, but he maintained that it was important that the printer should be able to live up to any claims he made.

In a discussion which followed Mr. Lack (Dartford) referred to the difficulties which local printers had in adopting schemes of advertising, because the local papers and the hoardings were probably in the hands of one's competitors. It was ideas they wanted. There were, of course, idea merchants, but it was rather expensive to buy ideas by the yard. The only thing that he (Mr. Lack) could suggest would be for the Federation to institute an ideas department, with a view to assisting local printers to obtain work from traders and factories in their districts.

Mr. F. Mason, hon. secretary of the local Association, suggested that a resolution on the lines indicated by Mr. Lack should be forwarded to headquarters. Mr. Lack had been responsible for the idea of advertising which had occupied the attention of the Federation, and perhaps this matter of the ideas department might go forward in place of the larger scheme.

Mr. E. G. Baker, M.P.A. Assistant Secretary, mentioned the procedure which had taken place in the consideration of the advertising scheme, and intimated that a representative of one of the largest houses in London had suggested the establishment of a central bureau at headquarters for the assistance of printers. One or two members appeared to think that printers were not expert enough in salesmanship to persuade their customers to buy printing, and eventually the resolution was put forward that a scheme, or alternative schemes, should be submitted to the alliances for the purpose of obtaining their views. It was thought that the scheme or schemes should embody certain suggestions, such as the establishment of central bureaux at various points in the country; also that courses of lectures to master printers should be arranged, and that a publicity expert should be appointed to visit the centres. There were other suggestions with regard to the issuing of literature.

Reproduction of Typewriting

IN our contemporary, *Process Work* and the *Printer*, an inset is included of a page of typewriting that has been "justified," or, in other words, in which the lines have all been made of equal length as is done in the case of typesetting by hand or machine. The example has been printed down and lithographed, and we reprint the following short article on the subject:—

"Messrs. Charles & Read, a firm of lithographers who specialise in the printing of specifications and legal documents, say that they frequently space out the lines, as it looks neater in typewritten matter and is preferred by their customers. They also adopt the system described by Mr. Douglas of strengthening the typewriting by getting a carbon impression on the back when they want to lay down the work photographically. The Electric Law Press, Ltd., London, also inform us that in writing transfers on the typewriting machine they often have the lines spaced out, and they have been able to devise a means of getting a variable spacing on the machine, so that they can get a half-space. They have used with success Roman type on the machine, and the result is quite neat, approaching very closely to printing from set type. Another feature this firm have secured in their typewriting is the provision of a differential spacing for the letters according to their width,

instead of having narrow letters like 'l' occupying the same space as 'm,' etc."

We question whether it is desirable to alter the spacing of a typewritten character as the latter portion of the article suggests. A typewritten character is designed for an equal distance apart of all the characters, and if an attempt is made to vary the spacing, the effect will be different from the typewriting which it is endeavouring to imitate, and will show a very slight improvement as regards legibility by comparison with typewriting with equal distance between the letters. If typewriting machines are to be provided with a differential spacing, immediate steps should be taken to design a typewritten character specifically for the purpose.

Messrs. John Meerloo and Sons

IN another part of this issue Messrs. John Meerloo & Sons, of Cleveland Works, Cleveland Street, Mile End, London, E.1, announce that they have disposed of their factory at Walthamstow, and are now working from the above address. They are manufacturers of wood letter and all kinds of printer's joinery essential for the composing room. The firm have opened a Leeds Branch at 96, Albion Street, which is in the hands of Mr. H. G. Joseph.

The Advantages of Simplified Typography

By MR. CHAS. T. JACOBI (formerly Managing Partner of the Chiswick Press)

[Extracts from a Lecture given at the Birmingham Central School of Arts and Crafts, on October 4th, when COUNCILLOR PERCIVAL JONES, President of the Birmingham Master Printers' Association, was in the chair]

MAy I say that I appreciate very much the honour of being invited to address you on this the opening night of your series of lectures for the ensuing session. Although my knowledge of Birmingham is somewhat limited I feel that I am renewing acquaintance with some old friends. Your principal, Mr. Fletcher, I first met at Leicester some years ago, and was familiar with the good work he did there. I feel quite certain that Leicester's loss was your gain, for the experience he brought with him has been of much value to your school.

Our Chairman, Councillor Percival Jones, I have not hitherto had the pleasure of meeting, but his name is well known to me, not only as the President of the Master Printers' Association of Birmingham, but also as the printer of THE CAXTON MAGAZINE. Perhaps I may not be out of order if I take this opportunity of congratulating him on its improved appearance during the last few months.

Another old friend is Mr. D. R. King, the Secretary of the Midland Master Printers' Alliance, whom I am sorry to learn is unable to be present this evening, because he is so much interested in all technical matters. My first knowledge of him was gained when he was resident in Dublin, and was responsible for the Irish Printer trade journal.

It may be of further interest to you to learn that I recently met in South Devon, whilst on holiday, your late principal, Mr. Catterson Smith, and that I found him quite well and hearty.

Birmingham, I believe, is the largest Association in the Midland Alliance of the Master Printers' Federation, so I venture to impress on you, as students, how desirable it is for you to give a lead to the other towns, included in this Alliance, in your work at this school. Here, through the liberality of the local Education Committee of this important city, you have every facility for turning out really good work. You have, I know, an efficient staff of teachers, and from what I saw on a previous, but short visit, a fairly good equipment in plant. At the same time I would also impress on you that it is not always the best equipped school that produces the best results. That is only to be obtained by the individual keenness of the students and by a regular attendance. As I have just pointed out, you have a good band of teachers and every facility for acquiring valuable practice.

To reverse an old adage it is possible for some to "make bricks without straw," but another with a very complete equipment would perhaps, like the incompetent workman, "complain of his tools." I really have found this is so in some of the schools that I have been connected with in London. There I have seen some very admirable work turned out with a comparatively poor plant.

The title I have chosen for my paper this evening is, as you are aware, "The Advantages of Simplified Typography." This is a subject I have always endeavoured to emphasise in my connection with the various schools to which I have

already referred. I well remember that in my early days it was customary to employ in any one piece of work as many different faces as possible, and often these were of the worst character conceivable. But, I am thankful to say, a more simple form of lettering and method of display now prevails in general work, which is attributable to much of that emanating from the various technical classes.

The same remarks also apply to some extent to book printing, and this is largely due to the work of the private presses. The first of these was the Kelmscott Press, which was established by William Morris on The Mall at Hammer-smith in 1891. Morris died in 1896, but the press remained open until 1898, to allow of certain volumes on hand being completed. His work had a very marked effect on book production, not only in this country, but also in America and on that of the continent, too. We observe its influence particularly in Germany and in Sweden. Morris's press was followed by several others, with more or less success, that of the Doves Press (1900-1916) and the Ashendene Press, first established about thirty years ago, and still running, being the most successful.

The Exhibition of Printed Books of the Twentieth Century held lately at the galleries of the Medici Society, Ltd., of Grafton Street, London, W., demonstrated the great improvement in that class of work during the past generation. Here was gathered a large collection of volumes in all sizes and of different designs. Although the best of the private presses were represented, the greater bulk of the exhibits were produced by those general printing firms who have now realised that book lovers appreciated the higher standard of printing initiated by Morris and a few of his followers.

It has been urged by some that the productions of these private presses were produced for the few, and not for the general public. This may be true, but one can learn much from a study of these books. The cost of producing a volume printed in a good fount of type is no more than that of one of a poor design—it is entirely a matter of selection. Again a nicely proportioned page set in a suitable size of type, with well arranged margins, are other matters to be acquired by study and practice. That being so, there is no reason why these details should not be adopted for the more ordinary class of book printing.

Before I proceed further with my address let me offer a few remarks on the subject of

TECHNICAL EDUCATION,

which is so very necessary in these days. Owing to the departmental specialisation of work in most of the larger houses the apprentices do not usually receive that same amount of instruction or gain the experience which was to be obtained under former conditions, hence the need for these technical classes. Apart from the opportunity of acquiring a fuller knowledge of their own

particular departmental work, facilities are now offered for learning something of the underlying principles of their daily work, and also that of other departments, by the teaching of the elementary laws governing the work of the printing house. This is with the object of overcoming the many difficulties to be met with, which will allow them to use their materials with better effect, and also with greater economy.

To acquire all this knowledge I am aware that it needs some amount of sacrifice on the part of the students, especially so with those attending the evening classes, after spending the day in the regular workshop. To do this systematically reflects great credit on them.

As you may know, we have in London the School of Printing (formerly at St. Bride Foundation, but now removed to Stamford Street), which has been much enlarged and fully equipped by the London County Council authorities, with the support of the different master and trade organisations. This is the largest institute of its kind in the kingdom, and the principal is Mr. J. R. Riddell, whom I think you know. Its syllabus for the present session covers all the requirements of the printing and kindred trades. The sample book of work of the previous session, just issued, is a good record of its activities. Besides examples of work it includes a series of admirable lectures delivered at Stationers' Hall on several important trade subjects. These lectures alone consist of a quarto volume of some 80 pages set in two columns and printed by the students.

LETTERING.

I am pleased to learn that your school has classes for lettering, calligraphy and illumination, for printers may learn much from a knowledge of these most interesting crafts. At the Central School of Arts and Craft in London these subjects have been taught with great success for many years, and at the recent annual exhibition of students' work some very fine examples were shown—that reminds me that there were also some splendid specimens of bookbinding to be seen there.

Returning to the subject of writing and illuminating, it is interesting to remember that the first types to be used by the early printers were based on contemporary manuscripts. The similarity was so great that the first printed books could hardly be distinguished from those written, and the mystery was deepened by the duplication of copies. Hence the meaning of the term "the art and mystery of printing," which still survives in many old forms of apprenticeship indenture.

It will not be out of place here to give credit to those American designers who have produced in recent years some very excellent designs in type faces, and it is with much pleasure that I mention the names of Bruce Rogers and F. W. Goudy as two of the foremost in this connection. American printers have not been slow to avail themselves of these new designs, and many have also been adopted by the typefounders of this country, to the advantage of English printing. Some of these new designs are the Kennerley, Cloister, Garamond, Forum and the Venetian series.

Previously the American printers had relied somewhat on the English market for the best founts, but I think the position is now becoming reversed, for we are indebted to them for some very good designs suitable not only for bookwork, but also for commercial or jobbing work. Formerly

we were flooded from the other side with jobbing types of most grotesque or fantastic character, but fortunately it is now realised that all lettering should be of a more simple character and devoid of eccentricities. It is no simple or easy task to design a new lettering, one must go back to the old form of the alphabet already made for us, and the only differences that can be tolerated are quite matters of small detail, not the least being the precise finish of the serifs of the letters, which may be either of the flat, bracketed or stubby order.

THE LAY-OUT.

But something more than the employment of good type is needed in producing what may be considered a passable piece of work. That is the matter of design in "laying out" the jobs, and that I have to some extent already dealt with in the earlier portion of my address, and which I sometimes term my articles of belief or "creed."

Much of the past work, you will observe, was of a very elaborate nature, and often consisted of much rule work, and included ornament or decoration of a meaningless character. But that is not all, for, as you will observe, many of the type faces employed are of extremely bad design, and certainly not always very legible.

Another great point in producing this class of work was the amount of labour involved, and that spelled increase cost to the customer.

The results of the more simplified form which I am recommending are arrived at with less expenditure of labour not only to the customer, but also to the printer from the fact that he does not have to stock such a varied assortment of material in order to produce such better work as now seen, and to which I may apply another old saying, "that he who runs may read."

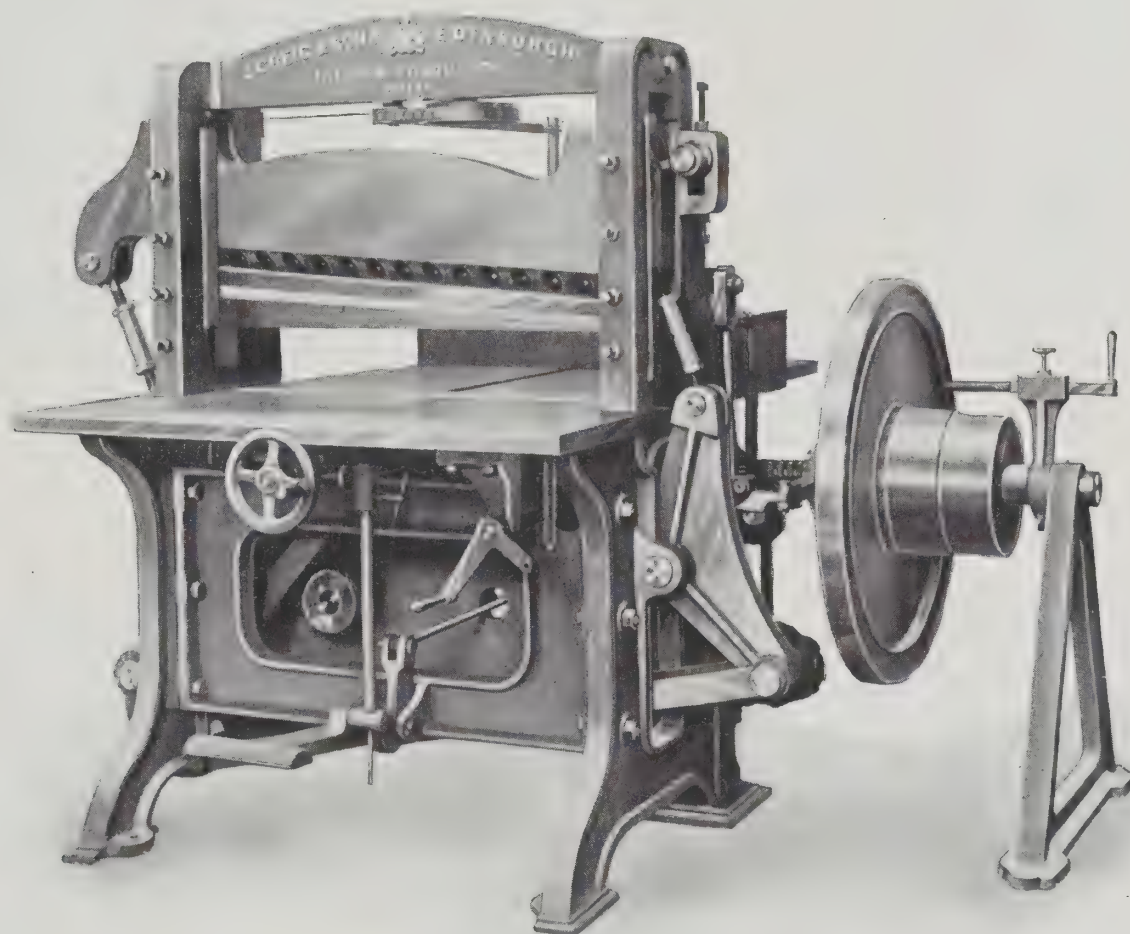
In your work of the school I observe that you make good use of the old Caslon types, which I think is an admirable series for your practice. A great number of the examples that you will find in my album have been set in this famous series, not only is it of a good design, but it has the advantage of comprising a great range in sizes, from small to large, which makes it so useful in class work. You are probably aware that these founts are of genuine eighteenth century origin, and that William Caslon (born in 1692 and died 1766) designed and cut those types somewhere between 1720 and 1760.

In the proper display of

TITLE PAGES

there is the same appreciation of design required as that for work of a more commercial or jobbing character, and I am showing you a variety of designs in title pages of a fairly simple nature to demonstrate that theory. As you will observe, there is an unlimited field in designing the same title page. The same "copy" may be taken and set out in many different ways. A golden rule is to use as far as possible the same series of type as used for the text of the work, and in as few sizes only. A publisher's or printer's mark will impart to it a decorative effect, and a little rubrication will also give distinction and dignity to the page. The principal parts of a title, if not a crowded one, are the precise title of work, author's name, and together, as the imprint at foot of page, the place of origin, publisher's name and date of issue. These are the usual three sections of a title page which have to be borne in mind in designing the page—if any other matter that is generally of a secondary importance, and should

**ITS DIGNIFIED SIMPLICITY, GRACEFUL
LINES, AND EASY RUNNING,
HAVE ENDEARED IT
TO ITS MANY
USERS.**



**THE "NEW
CONQUEROR"
GUILLOTINE.**

Write for
Interesting Booklet
to the Makers :—

**JOHN GREIG & SONS,
Fountain House Works, EDINBURGH.**

be subordinated to the principal parts just enumerated.

In some printing houses a special man is kept exclusively for planning "layouts" of all descriptions, but there is no reason why the ordinary compositor should not attempt to cultivate that necessary part of his own work. A good way is to collect all the best examples, and to file and classify them in such a manner that they may be easily referred to. You can then, at your leisure, make a study of them, and with some knowledge of drawing you could lay-out jobs for your own practice and consideration. If you will do this consistently you will be astonished with what ease you will be able to create alternative schemes. You will then be able to attack any real live or more practical work either in the class room or in your workshop. Remember that "practice makes perfect."

We are sometimes shown an example of design which is said to be artistic, but some are but snares and delusions. To design is to think out a plan with some intelligent motive or suggestion in it—something that will be in harmony throughout. It does not matter whether it is plain type only or type and ornament combined; the rules should be to simplify the setting and arrangement as much as possible. Do not employ various characters of type faces, but confine your choice to the one kind if possible, and use as few sizes as actually necessary. You will find that a job set in this way and spaced carefully out with an appropriate margin looks very effective when printed. I offer these remarks as a suggestion for obtaining effect at a nominal expenditure of labour. It is quite true that there is work to be done requiring more generous treatment, but I put you on your guard against over-elaboration. Simplicity and consistency should be your aim. The art of printing is one of the noblest of crafts; no other affords the same opportunities or scope for the exercise of the human faculties. The lad who is really interested in it will find his work a pleasure, and life will not become a burden to him. There is no room for the slipshod workman in this trade of ours. We want the painstaking and careful man in all departments. The ideal overseer or manager is considered as one who will not tolerate slovenly ways. Your object should be to succeed as a capable and honest workman, with a natural desire or ambition to attain some position in your craft.

Before leaving the subject of typesetting I would refer to

MECHANICAL COMPOSITION

as a method that has come to stay. It has always been a surprise to me that we should be still picking up type singly, just as Caxton did nearly four and a half centuries ago, for it is only in recent years that both the linotype and monotype methods have obtained such a hold on the work of the trade. I am quite aware that many machines were invented during the past hundred years or so, but as these were more or less failures they do not count, when we consider the very large amount of really good typesetting now accomplished by the two methods just named. We are even promised in the near future some new process of photo-composition, which will dispense with hand or machine-set metal types, and for which I must refer you to Penrose's "Process Annual" for 1923. If this scheme should materialise it will be a bad look-out for us printers, and I venture to think equally so for the lovers of good printing.

I must not omit to say something on the subject of

PRESS WORK.

Except for proof-pulling, the old form of hand press is little used by the ordinary printer. But all the work of the private presses already mentioned has been produced entirely by the hand press, usually of the Albion kind. In the hands of competent workers it is capable of producing most excellent results. But if we are to keep pace with the times, and to compete with our neighbours, we must adopt power presses in order to secure expedition and economy in production. Some thirty or forty years ago the ordinary printer was limited to the small platen press or machine, which was of a very simple kind, and the larger work was turned out on the stop-cylinder machine, known as the Wharfedale. Nowadays we have our unlimited choice of improved make of both kinds, and this is where our American friends have always given us a lead, which has had the effect of putting our own manufacturers on their mettle! Not only are these more modern machines more expeditious, but they need less labour in making ready. The selection is a matter requiring great care and experience.

Those of the two-revolution kind are unquestionably well adapted for long runs, and usually have several other advantages, not included in the stop-cylinder machine. Again, the platen machines now on the market are now so improved that they are capable of turning out the finest class of printing of all kind, including halftone blocks and colour work.

Further, the newer machines have entirely altered the former method of make-ready, *i.e.*, the soft impression obtained by a blanket, or even rubber, stretched over the cylinder, which left a deep impression on the printed sheets, and which usually necessitated cold-pressing to remove. By employing the hard system of packing in making-ready this after-pressing is dispensed with, and the printed sheets can be dealt with at once. For the satisfactory printing of formes containing halftone blocks this is the ideal method, for these illustrations need a hard and sharp impression. These remarks also apply to process line-blocks, and even to plain formes of type, if the impression is sound and regulated to the right degree. One would imagine that this method of printing by hard packing would subject the type or blocks to much wear and tear, but this really is not so if the make-ready has been properly carried out and the machine is in good working condition.

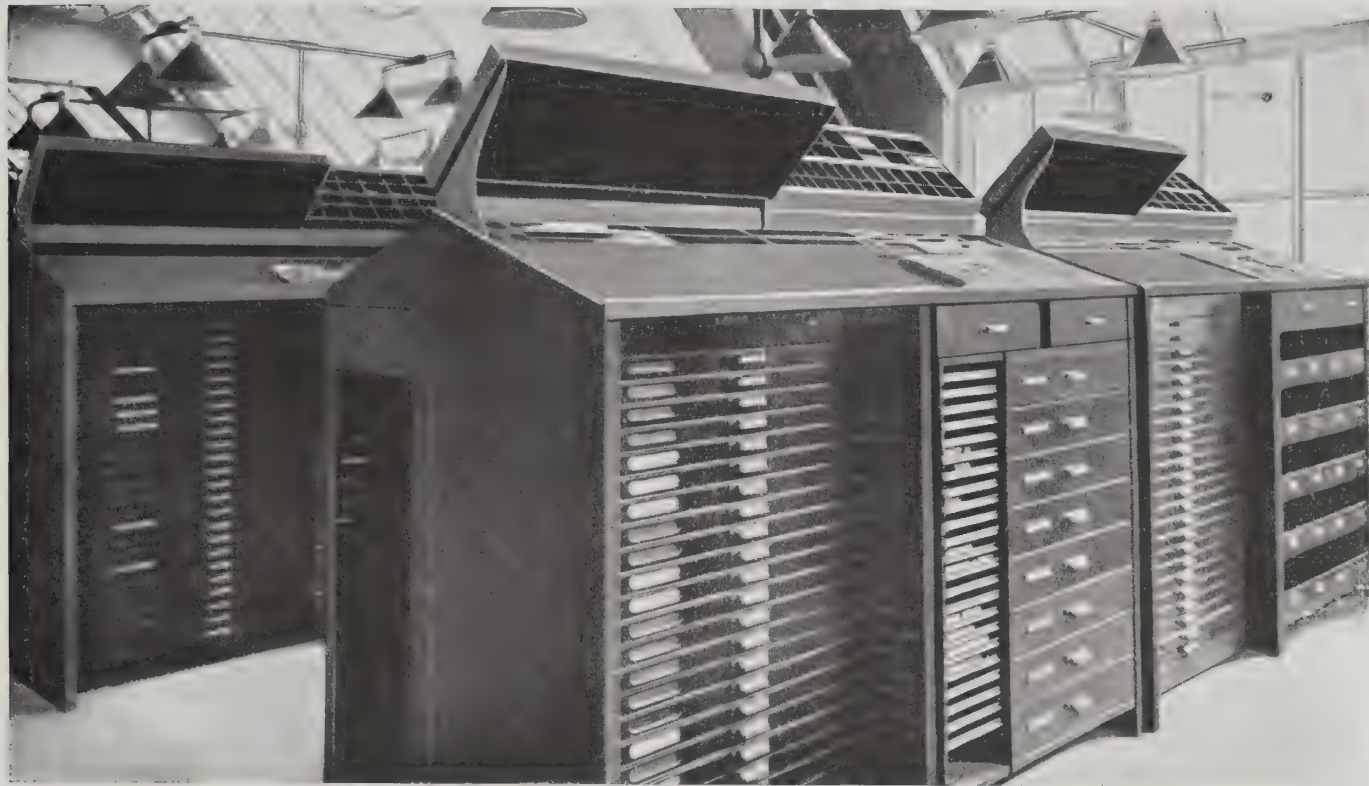
In offering some practical advice to

THE MACHINE STUDENT,

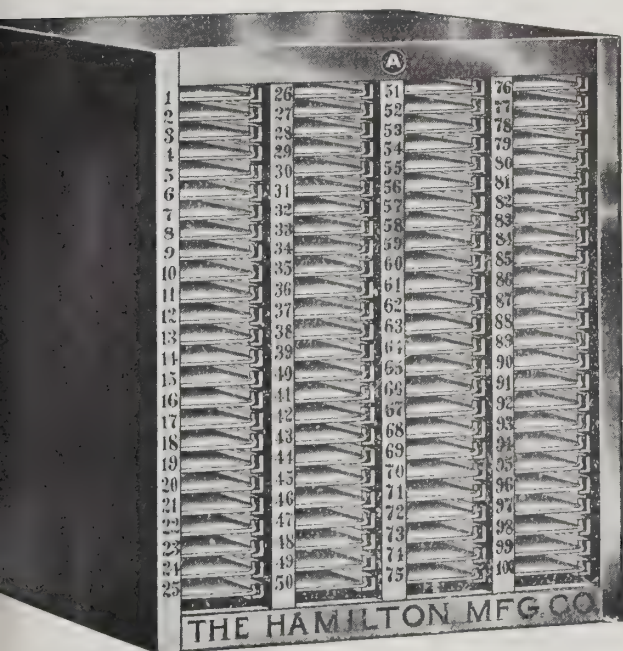
let me suggest that an elementary knowledge of mechanics is a good thing. He should most certainly know something of the principles of machine construction; it would give him an intelligent appreciation of any machine he may have in charge, and thus reduce the risk of stoppages. He needs to learn something about the properties of rollers, inks, and papers, and how far different atmospheric conditions affect these three things in printing. If he will do this he will be in a position to overcome many of the difficulties that will probably arise in his future work. I want it realised that in the printing trade there is an urgent need of schools like this for giving the apprentice such opportunities of acquiring knowledge, and to awaken in him a real interest in his craft. As you are aware, printing has developed

Composing Room Efficiency

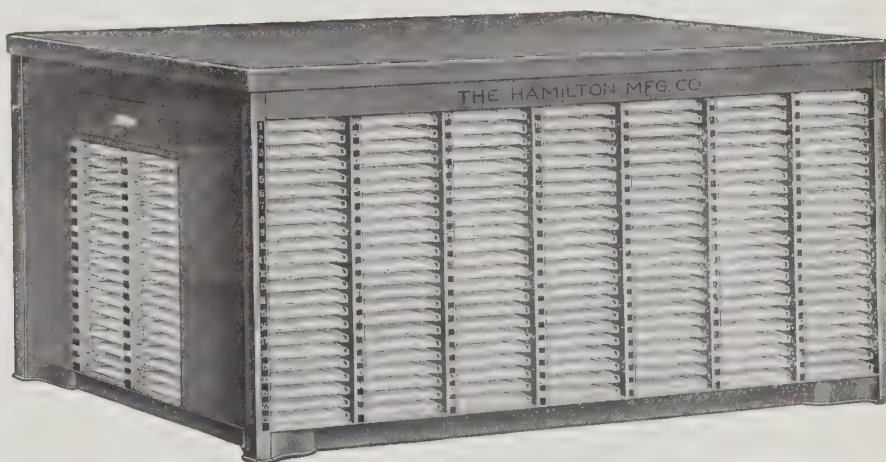
ALL STEEL UNIT SYSTEM EQUIPMENT.



Photographic view showing small section of a London Composing Room having 466 individual pieces of all steel equipment. Floor space arranged, designs created, and installation completed by Baker Sales Company. All steel equipment supplied for any department of the printing office. Our system increases your capacity and saves from 30 to 50 per cent. in floor space.



No. 658. All Steel Unit Galley Cabinet. Capacity, 100 steel galleys, 6½ in. by 23½ in. inside. Floor space, 34 in. by 25 in. Height, 38½ in.



No. 724. All Steel Imposing Table. Iron Surface, 39 in. by 65 in. by 2 in. thick. Capacity, 306 steel galleys, 8½ in. by 13 in. inside, and two steel blank drawers.



No. 657. Steel Galley Cabinet. Holds 100 galleys, 8½ in. by 13 in.

Baker Sales Company

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Holborn 3068

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during the last few years to a remarkable extent. Not only have we improved machinery and appliances of all kinds, but competition is also keener. The work is becoming more specialised every day, and there is a demand on the part of employers for men of greater skill, so if the workman is desirous of acquiring this he must avail himself of the opportunities offered by your school. It seems to me that it is somewhat of an anomaly, that whilst apprentices do not always obtain in the workshop the same opportunities as they formerly had, yet employers are demanding more highly-trained workers.

THE CHOICE OF PAPER.

One other important matter is the selection of suitable paper or cards for work in hand. Personally, I dislike calendered or coated materials, but if the work contains halftone reproductions, we are compelled to use such papers, if definition of details and brilliancy are desired. In the past I have been content in some instances to sacrifice some of these points in order to use a paper with a more natural finish, but this was not always possible, nor agreeable to the customer. But there is no real necessity for using a highly-rolled or coated surface for plain type printing. As an experiment it is useful to compare any two books, one printed on so-called art paper of a dead-white shade, and the other on, say, a cream shade of paper with an ordinary mill finish. The great difference is very obvious, especially under artificial light—the one being comfortable in reading, and the other very trying to the eyes. For plain printing in old-style characters a paper with an antique finish is the ideal thing—the question of it being laid or wove is a matter of fancy. Another small experiment is to pull some piece of work, set in Caslon type, separately on paper of antique and on coated paper. I leave it to you to say which is most desirable.

I have still to deal with two other small matters, but yet of importance to the student if really keen at his work. That is the study of our

LITERATURE OF PRINTING,

which reaches back so far as the 17th century, when Moxon wrote his "Mechanick Exercises" in 1683. In this and other subsequent works on printing we learn much of the history and practice of our craft, and I especially recommend to your notice some works quite recently published. The work contained in two thick 8vo. volumes and entitled "Printing Types," dated 1922, and written by Mr. D. B. Updike, of the Merrymont

Press, Boston, U.S.A., is a most complete and fascinating work which has demanded great research on the part of the author. It contains the history of our craft from 1500 to 1800, with a great number of reproductions of the many types used by the old masters of printing. It also gives much useful information concerning the revival of printing during the second half of the 19th century, and altogether is a most useful work of reference.

Other works issued during the present year are "The Fleuron," a journal of typography edited by Oliver Simon, which is a handsome quarto volume. Another capital work is that "On Type Faces," by Stanley Morison, which contains examples of both new and old faces. Beyond these we have "The Alphabet," containing 15 interpretative designs of the different letters of the alphabet, by F. W. Goudy, of New York, U.S.A., the designer of many new founts, to whom I have already referred; we have also the "Survey of Printing," a small but useful 8vo. volume which is a (revised) reprint of the special article on printing which appeared as a special number of The Manchester Guardian some time ago. All of these works are well worth studying.

In addition we have the various trade journals which appear weekly, monthly or quarterly, all of which contain much interesting and valuable information, if he desires to keep up to date. There he will read of the many improvements in the various departments of work, and also find much other and useful information in the various special articles contributed by practical authorities on their respective subjects.

I must not omit to say a few words respecting the recent revival of the old typographical ornaments, or "flowers" as they are sometimes called. These lend themselves to a simple form of decoration, and are best suited for printing of the old-style character. Many varieties or combinations may be formed by a little study of those used in some of the 18th century, or even earlier, books; but discretion must be exercised so not to complicate the make-up of the designs. They are especially useful for borders, head panels and tail-pieces.

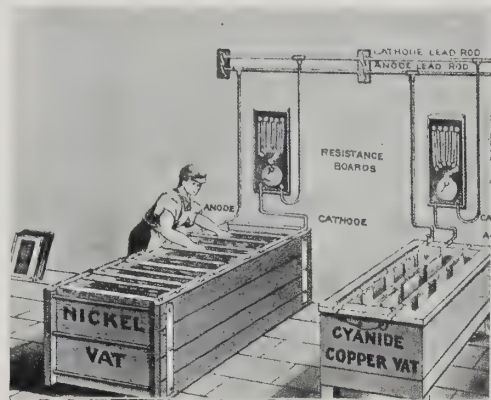
As a final word to the young students now present, let me urge them not to be down-hearted nor discouraged by any failures in their work, for it has been truly said that experience is gained by the errors and mistakes made, and we do better next time. Perseverance is the real secret of success, and I offer this advice with my best wishes to you individually, and also for the future work of your school.

Printing and Allied Trades' Amateur Boxing Club

THE above club opened their season with marked success at their headquarters, Inns of Court Mission, 44-46, Drury Lane, W.C., on Tuesday, October 16. A large number of members were enrolled, and the enthusiasm shown was very gratifying. Practice will continue every Tuesday (with the exception of October 23) until the close of the season. All members of the trade are invited to join. Subscription to the club being: Active members, 5s.; 1s. entrance fee. Honorary members, 5s. Membership forms and other particulars can be obtained from the Hon. Secretary, C. Anderson, 25, Canonbury Park North, N.I.

Fisher Clark's Tags and Labels

WE have received a new budget of specimens and samples of the unique work of Messrs. Fisher Clark & Co., Ltd., Boston, Lincs., accompanied by an illustrated catalogue and price list. This is not a side-line, but the speciality on which the main attention of this company is centred, and the almost endless variety of tags, tickets and labels turned out shows not only versatility of mind in watching the resources of a great manufactory against the needs of the whole trading community, but also the excellency which can be attained by concentration upon a given line. Printers and stationers, as well as the general public, would do well to familiarise themselves with this work.



Dynamos and Complete Plant for NICKEL FACING STEREOS

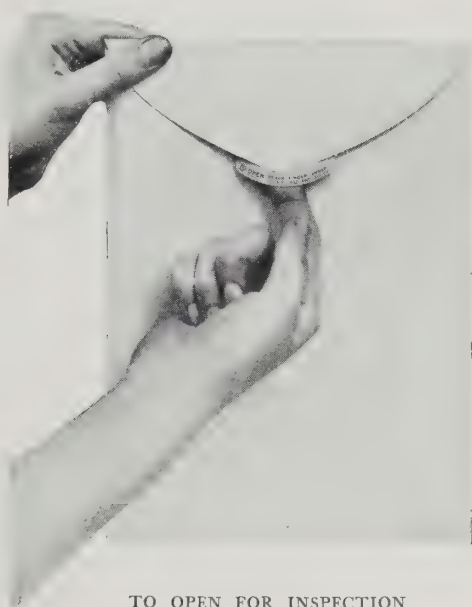
The life of an ordinary stereo is **20,000** to **40,000** copies.
The life of a nickel-faced stereo is **100,000** to **250,000** copies.

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(Patent Applied for)

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A Joint Industrial Committee at Work

THE quarterly meeting of the Cardiff District Joint Industrial Committee was held, by kind invitation of Mr. Frank Murrell, at "Holmwood," South Road, Weston-super-Mare, on the last Saturday in September.

Mr. A. E. Goodwin, Secretary of the Federation of Master Printers and Joint Secretary of the Joint Industrial Council of the Printing and Allied Trades, was present. A telegram of regret was received from Mr. A. E. Holmes, the other Joint Secretary of the J.I.C. and National Secretary of the Printing and Kindred Trades Federation, who was detained in London at the last minute with trade affairs.

Mr. E. W. Holder was in the chair, and there was a good attendance of delegates from both the workers' and the employers' side, and the agenda showed that there was a revival of interest in the committee.

A series of lectures to be given at the Cardiff Technical College during this session in connection with the Printing Trade was arranged, and should be of more than ordinary interest to the industry. Among the lecturers with whom dates are to be fixed are:—Mr. J. R. Riddell, Principal of the London School of Printing; Mr. George Isaacs, General Secretary of the "Natsopa," who will be speaking on "Health Conditions in Factories," with special application to printing trade offices; Mr. R. B. Fishenden, of Messrs. Stephenson Blake & Co., Ltd., of Sheffield and Manchester; Mr. Frank Colebrook, F.A.I., the well-known technical advisor to the printing trade; and Mr. Goodwin, the Secretary of the F.M.P.

The future work of the District Committee was fully discussed, together with ways of helping the industry by the masters and men working together as one unit. In this connection Mr. Goodwin addressed the meeting, and said:—

"The Cardiff and District Committee of the Joint Industrial Council was one of the first to be established in the country, and this work in the earliest days was set forth as an example to the whole country. The greatest need of the world to-day is a right understanding of one another, and we can only get this by meeting more frequently and discussing our different points of view. We see this very clearly in international affairs, and it is clear also that much misunderstanding between employers and workpeople would be removed if there were frequent opportunities to consider each others point of view. There were many directions in the printing trade in which progress could be made if all interested in the industry worked together, and these committees were the means to this end. The establishment of the healthiest conditions possible in printing works is one direction in which a great deal has been done by the J.I.C. The provision of better facilities for technical instruction is one on which all are agreed more progress can be made. The Organisation Committee of the National J.I.C. had issued a booklet giving a number of topics that District Committees might usefully discuss, and many that were of such importance as legislation affecting the industry, the bearings of labour-saving machinery from the point of view of the worker and employer, the steps necessary to secure full and proper observance by public bodies of the fair wages resolution of the House of Commons, recommendations as to the best

method of investing savings, etc. Payment by results was another topic that should be freely discussed, for here there was a difference of opinion on both sides as to which was the best and most equitable method of payment.

The training of apprentices would provide yet another good evening, and Mr. J. R. Riddell, whom he had seen only that week, wished him to say he would be pleased to come down to Cardiff and talk to the printers and all interested in this important question. There are plenty of subjects that could be usefully discussed, and plenty of men willing to give their time to the committee to speak about them and help the discussion.

The Prime Minister recently said that his one great aim was to promote peace. This, after all, is the aim of the J.I.C., but it is a strange paradox that it is really harder work fighting for peace than to fight for war. That was true in the industrial world. It is easier to arouse the spirit of strife amongst either employers or workpeople than it is to secure the adoption of methods of conciliation, and to arrange peaceful settlement of disputes. It is, of course, useless to cry "Peace! Peace!" and do nothing to improve the industry, but we should not be content to regard the cessation from strife as peace. Surely the right view of peace is living and working together in a right atmosphere. We all know of the difference there is in a home if a peaceful atmosphere is present—it is the same in an industry. You will have differences of opinion in the most peaceful home, it is because these opinions can be freely expressed and fully discussed that it is likely to remain peaceful. In a home where one or two predominate and act the bully, where the remainder are afraid to freely express their opinions—there you have seeming peace, but really seething discontent.

These District Committees can be the means of having all our industrial difficulties put openly and fearlessly one to the other and by means of a peaceful working throughout the trade. District Committees cannot do everything to make an industry prosperous, but they can do a great deal if the right spirit animates their activities. Mr. Goodwin said that he looked to the Cardiff Committee to continue to set examples to the whole country, and he sincerely hoped the industry in South Wales would prosper."

The question of compulsory powers over J.I.C.'s was touched upon, but as this was too big a subject to tackle at that meeting it was decided to give it a complete evening later in the season.

After the meeting Mr. Frank Murrell entertained the members and their wives to tea and a musical hour.

In proposing a vote of thanks, Mr. Holder said he was sure he was voicing the opinion of the whole of those present when he stated that Mr. and Mrs. Murrell's kindness was appreciated. He thanked them both for their kindness in having the party over, and for the enjoyable evening they had spent. Mr. James Ford seconded the vote, and Mr. Murrell replied in suitable terms.

Mr. James Heddle

This gentleman has been appointed general manager of the entire group of newspapers lately owned by Sir Edward Hulton in London and Manchester.

YES! WE HAVE NO

hesitation in saying ERSKINE Cutters are exactly what you require. They must be, because they are made from the highest quality steel by skilled workmen—and they can be made to any pattern. No matter how intricate the design may be an Erskine Cutter can be made to it. Let it be a plain oval, oblong, circle or square an ERSKINE KNIFE will cut accurately to dimensions or pattern. If you want to cut thin material, or “tough” material, have your cutters made at Erskine Works and you will be satisfied.



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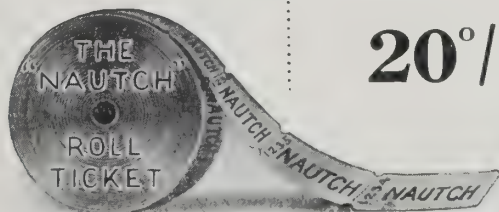
TICKETS AND **LABELS in Rolls**

We make a speciality of this kind of work, and can give competitive prices.

If you have not already received one, send for our Catalogue, which contains many special lines used by all tradespeople.

20% TRADE
 DISCOUNT
 ALLOWED.

SEND FOR
 SAMPLES
 AND PRICES.



Results from Business Paper Advertising

By JESSE H. NEALE

An Abstract from a Lecture given to the Associated Advertising Clubs

NO discussion of this kind would be complete without reference to Advertising Results. Nothing appears to be so widely misunderstood as this question of results, and yet accounts are won or lost by agencies on the basis of "results"; advertising managers are hired or fired, and space salesmen get or lose business, solely because of the private opinion of some individual as to what constitutes advertising "results."

Perhaps some of the trouble arises from poor salesmanship on the part of publishers' representatives. The space is not properly sold; the advertiser has been given an erroneous impression of what the advertising will do; he expects the wrong thing, and in an amazing number of instances the advertiser doesn't know why he is advertising. He has no well defined objective, and if a man does not know where he is going, I would like to ask how in the name of synthetic gin can he tell when he gets there, doesn't get there, or is half-way there? Yet he says, "we didn't get any results—cut out the advertising."

If this type of advertiser ran a retail store he would expect customers to walk in and say: "I saw your sign, I note that your name is Joblotsky, that you were established in 1874, and that you sell men's clothing. Furthermore, I was impressed by your window display—give me a red necktie."

Too many advertisers judge results solely by the mail inquiries, and in most cases this is a false criterion. Few campaigns in business papers are mail order campaigns, and in all reason the advertisers should expect the orders to reach them through their established sales and order getting machinery, and not direct by mail. What direct mail business results should be looked upon purely as incidental to the main purpose?

When a man takes a stomach tonic he does not expect it to create a new set of digestive organs, but to improve the functions of the ones he possesses. Advertising in business papers is not a thing apart—a separate commodity—it is, or should be, part of the sales plan, and designed to promote the efficiency of the plan.

Let me tell you a story that I think expresses the idea. A large concern held a meeting of its salesmen, about 50 of them, to sell them a sales plan involving the expenditure of \$150,000 for advertising, a good share of it in business papers. The advertising manager was doing the talking up in front. The salesmen were decidedly indifferent, and several of them had sprung the old argument about increasing commissions or cutting the price to the amount of the advertising appropriation as an alternative.

Finally, one of the old-timers got up. He was the dean of the force, and it could be seen that his word would carry a lot of weight. He pulled his order book out of his pocket, and addressing the badly battered advertising manager, said, "Here is the thing that brings orders to this house, my order book here and the order books of my fellows around the room here. Now I would like to ask you if you can show me a single order that adver-

tising ever put on my order book?" Then he sat down with an air of having administered the knock-out punch.

The advertising manager was a diplomat—an advertising manager has to be a diplomat or he will wind up at the automat—he wanted to avoid a controversy, so he said, "Yes, I will answer your question if you will first answer one of mine. Will you show me a single load of hay the sun ever put in the barn?" He had expressed the whole philosophy of results as applied to that particular business. It wasn't the business of the sun to put the hay in the barn, and it wasn't the business of advertising to put orders on that man's order book; it was the business of advertising to make it easier for the salesman to get more orders in the regular way.

To epitomise the thought—the salesman who can confine his work to harvesting has an overwhelming advantage over the salesman who is compelled to plough, harrow, fertilise, sow and cultivate.

When salesmen have expressed a fear that advertising might put them out of business, I have asked, Did the linotype put printers out of business? Did the typewriter lessen the total number of office employees? The answer is that these inventions simply expanded the individual power of production.

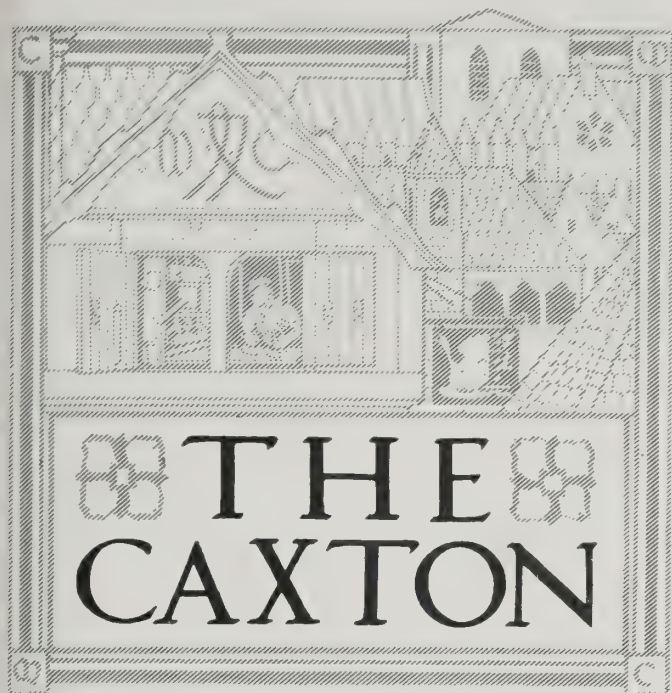
Rodin, the famous French sculptor, hired ordinary marble cutters to rough out blocks of marble until you could begin to perceive the form of the figures Rodin desired to create. Then, and then only, did the great artist take the mallet and chisel in his own hands to administer the master strokes that would make of them works of deathless beauty.

Why should salesmen do the labour of rough hewing when advertising can do it so much more economically? Bare-handed selling must be supplanted by the machinery of advertising.

Take Butler Brothers, for instance; they sell entirely by mail through catalogues to retailers, and do a business of staggering size. Yet they use many business papers, not to get orders, but to promote the efficiency of their regular selling machinery, the catalogue. They do not expect to cut new sales channels with business papers—their order producing machinery is the catalogue, and every advertising and sales effort is focussed upon making that sales machinery more effective.

A New Printing Press

WE learn from The P. Lawrence Printing Machinery, Co., Ltd., of 4, Henry Street, Gray's Inn Road, W.C.1, that they are introducing a new range of printing presses suitable for best multi-colour work and block work. The firm has secured the services of Mr. A. W. Dewar, who for a number of years has been connected with all kinds of printing machinery. He will be pleased to call on any of our readers and supply full information regarding The P. Lawrence new printing press on receipt of a p.c. or phone message to Museum 5743.



London, November, 1923

Compulsory Piece Work

IT is quite clear that the London Society of Compositors is determined to secure piecework rates in all periodical houses throughout their area. The reasons behind this demand are many and complex. One of them is certainly the disparity between various houses in London, and certainly another must be the disparity between the earnings of the skilled compositor and some of the semi-skilled workers in the trade. This question is a much larger issue than that upon which present attention is being fixed. There is little doubt that the whole question of piecework or payment by results will come steadily to the front and will affect the printing industry of the whole country. That probably is the reason why those who have in hand the present negotiations are moving carefully and slowly.

As to these negotiations, the Labour Committee of the London Master Printers' Association met representatives of the London Society of Compositors on Friday, October 19, to discuss the revised proposals for a compulsory piecework scale, also embodying an increase of 31s. per week in the wages of 'stab hands engaged on periodical work. The whole question was thoroughly discussed, after which the London Society of Compositors' representatives were informed that the London Master Printers' Association was quite prepared to negotiate on the basis suggested by the last conference, namely, payment on the slip scale, and arrange a further discussion on the mono-

type piece scale; but as the new proposals involved a still further increase in the cost of producing periodicals, it was important to negotiate on this basis.

Mr. T. E. Naylor intimated that the position as stated would be considered, and that before any further action was taken they would, of course, apply to the Joint Industrial Council.

We understand that a request has now been made to the Joint Industrial Council to consider the position.

The German Printer

PRINTERS and makers of printing machinery in Germany, together with the German trade press, have evidently made up their minds to go all out to capture trade in British possessions. The latest evidence of this is a beautifully-produced special number of *The Buch-und Steindrucker*, printed in English, covering every phase of the printing industry, which is being sent broadcast into our territories. This is a challenge we will not ignore, and we say at once that we have determined in the near future to prepare special numbers of *THE CAXTON MAGAZINE* and *THE MODERN LITHOGRAPHER*, in which the achievements and products of our own manufacturers—machine-makers, type-founders, paper-makers, ink-makers—shall all be written up and displayed for the benefit of the English-speaking peoples, and that copies of these journals shall be sent broadcast.

We believe in the products of our own people. On certain lines they are still incomparable. We are far too modest, and show too little enterprise. But with the speeches delivered at the great Imperial Conference now sitting in Whitehall still ringing in our ears, we think we can urge a certain doctrine of preference without embarking on an economic discussion. Trade within the Empire on general lines, and especially on such lines as concern us and our readers, ought to be a practical proposition. It will be more a matter of shame for us who sell than for those who buy if we allow any serious German penetration into the markets of the British Commonwealth. Certainly we cannot stand idly by and see such an attack upon the markets which are already sympathetically disposed to us and ready to open their doors even wider than ever for the entrance of the goods which it is our pride and glory to make, and sell in all places of the earth. The publication of this German organ was made possible by the co-operation of publishers and advertisers. We have not waited for this, but, of course, we shall be glad of all the assistance the trade can render us in making this effort of ours not only a worthy journalistic attainment, but a very real and forceful presentation of all the resources of the printing and allied trades.

The Book of Lovat Claud Fraser

By HALDANE MACFALL

Published by J. M. Dent & Sons, Ltd., London
Price 25 -



WALTER BRADLEY at the Morland Press has added another characteristic volume to his fine record. In designing the form that this book should take he had a genial task in splashing about his pages the strength and power of some of Lovat's most attractive work.

Although this is not the officially authorised life of Lovat Fraser, it is, in a large sense, complementary to that elaborate production. The author was probably the artist's most intimate friend, and we do not desire in these pages to enter into the apparently unnecessary controversy which has engaged the attention of some of the literary critics of the book.

A large number of the illustrations are those prepared for Macfall's play, "The Splendid Wayfaring"; but now that the drawings and some of the small publications showing the early work of Lovat Fraser are being sold at very big prices, much interest will be attached to the chapters in which the early days of "Flying Fame" are described, as well as some of the incidents in connection with Lovat's work for the stage. It is not surprising to learn, for example, that he, together with most designers of stage dress to-day, owes much to the genius of Leon Bakst, who inspired some of the best work of the Russian Ballet, which in its turn had reacted powerfully upon English decorative art.

In the decoration of books the artist created for himself a unique position! to quote from Macfall:

"It was in decoration that Lovat first came into his own. And in nothing did he reveal more precious gifts than in his consummate treatment of books and the printed page, from their covers to their headpieces and tailpieces. He created a type of bookmaking all his own, without pedantry, fresh and original and attractive."

"Every book or booklet produced by Lovat was a treasure-house of little decorations—headpieces and tailpieces—never too important to dwarf the text or take the eye away from the

reading of the letterpress—that most demoralising and unforgivable of blunders so often inflicted on decorated books, a blunder of which Lovat was never guilty."

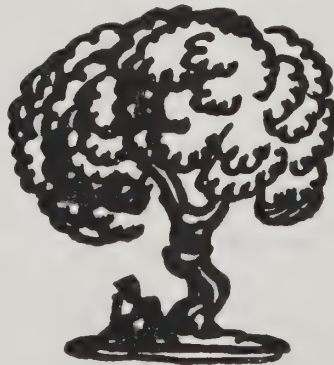
"Lovat was fortunate in early catching the attention of business houses at the head of which were men of taste who realised the prodigious value of attractive and artistic advertisement of their wares."

A book review is not the place for pointing a moral, but the material success which Lovat Fraser attained in his all-too-short career should be an encouragement to our young designers to cultivate their imagination and their originality, which can be done without allowing the artistic sense to overpower and supplant commercial habits of reliability, without which material success cannot be attained.

It is not often that an author in his acknowledgment of indebtedness refers to the printer of a book, except in an incidental way, but in the present case an exception has been made, and it is a pleasure to know that sometimes there are occasions when an author and his printer can work together in close harmony, visualising the successful final result which they both hope to achieve. The acknowledgment is as follows:—

"It would ill become me to let this book go forth to the world without acknowledging my indebtedness to that master printer Walter Bradley of the Morland Press, not only to the handsome way in which he has devoted his rare skill to do honour to Lovat's memory, but in that it was largely due to his enthusiasm and help in its making that the book was brought together at all."

The volume is a handsome quarto, copiously illustrated with reed pen drawings, halftone reproductions of crayon and wash drawings, and a number of typical full-page illustrations in colour. The binding is attractive, but we scarcely think the label is worthy of the occasion. The end paper is striking and original, and was designed by Lovat himself.



[The head and tail pieces of this article are the designs of Lovat Claud Fraser, lent to us by Mr. Walter Bradley.]



The Leicester School of Arts and Crafts

We cannot avoid a certain note of sadness in looking through the excellent record of the past session's work in the school, for we call to mind the untimely death of Mr. Roberts, the late Principal, whose firm hand carried on and developed on extremely practical lines the spirit that had been initiated by B. J. Fletcher. The Leicester school has in many ways influenced design, not only in Leicester itself, but even in more important centres, and the task of directing the work of the school is one of large responsibility, which in the hands of Mr. Platt, the new Principal, will be ably fulfilled.

The students' work at Leicester is always pure in style—it never descends to the common ground of commercial expediency—yet always, in typographic display for instance, the results are extremely attractive and practical, and embellished with suitable ornament designed to harmonise with the type.

A full page of advertisements, using Old-face and Old-style throughout, is perhaps the weakest example from a strictly advertising standpoint; we do not think any advertiser would be content with the extreme restraint of the style. Such extreme measures are not necessary to secure harmony, and are not calculated to give advertisers treatment which is individual and suitable to the class of goods advertised.

The halftones printed on a matt art paper are well done, and the three-colour work is in every way excellent, although somewhat conventional in its presentation.

In lithography, the school aims to teach the processes that shall be typical of lithography as a medium, and not merely as a process for the reproduction of drawings or paintings that were never intended to be reproduced by lithography. Commercially, the use of the grained stone and the drawing on grained transfer paper is becoming a lost art, giving way to the mechanical monotony of "mediums" and hand stipples. At Leicester, art students, who in some other schools might be concentrating their minds on becoming painters in water-colour or oil, have their attention directed to the lithographic craft, and in this way something is being done to raise the standard of commercial lithography. The youths are apprenticed to a lithographic house, and some of the best men among lithographic artists have entered the trade through the Leicester school.

In photo-lithography a sound beginning has been made, and some good reproductions of line drawings by the photo-lithographic process are shown, as well as one attractive example in halftone. At the end of the book are shown some very creditable examples of machine ruling.

Leicester has every reason to be proud of its School of Arts and Crafts.

The Art and Practice of Display

The Art and Practice of Display; being No. II of "What a Compositor Should Know." By W. H. Slater. F'cap 8vo.; pp. 184; Price 4/6.

DURING the long period that Mr. Slater was the responsible teacher at the Borough Polytechnic Classes, he made for himself in the printing trade a large circle of friends who will gladly welcome the present volume. Mr. Slater's ability as a practical compositor and an experienced teacher is a guarantee that the subject he is dealing with will be practically treated.

We find that the author adopts a sound teaching method in his presentation of the subject; but we are more inclined to agree with his statement of principles and with his general expression of taste than we are with his method of applying them in practical work. His references and his evaluation of styles are correct, but we would prefer the young compositor to be directed more strongly along the lines of more recent fashions of display.

Whether the lay-out man is to be a compositor or merely a non-technical man who has been "trained" in a correspondence school, is a controversial subject among the young compositors of to-day, and our author draws his readers' attention to this vital matter, describing the course of study through which the aspirant compositor can obtain one of the attractive well-remunerated posts open to him. We are somewhat surprised, however, that whilst a course of freehand drawing is advised, the importance of the study of lettering is not mentioned, this would assuredly be of great assistance in attaining a true appreciation of type forms, although, as the author states, it is not necessary for the lay-out man to turn out carefully-finished drawings.

The sketch suggestions given cover a wide range of styles, some of which are excellent, although others call for criticism. The display examples of work, to which the names of the firms producing them are attached, are well chosen, but their value would have been greater had the margins of the paper on which they were intended to be printed been indicated.

In the chapter on Type Character, an effort has been made to deal with the subject in such a way that the origin of some of the most popular display series in use to-day can be indicated. In this the author has not achieved a big success or consistency, and a careful revision would have avoided several obvious errors. Although the difficulties in condensing the matter within such a small volume are admitted, we do not feel that the ways in which the historical side of the Old-face character and that of Jensen have been dealt with are adequate to the importance of the subject. Since the paragraphs relating to Nicholas Cochin and



THE TENTH BRITISH INDUSTRIES FAIR·1924

THE WHITE CITY
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APRIL 28 - MAY 9, 1924

"For us, therefore, the vital problem is the problem of markets, the restoration of old markets, but still more, the development of new markets."

Sir Philip Lloyd-Greame (President of the Board of Trade), Imperial Economic Conference, 2nd October, 1923.

"We must seek to develop our markets to the fullest extent possible. The more we can develop them within the British Empire the better."

Mr. W. L. Mackenzie-King (Prime Minister of Canada), Imperial Economic Conference, 2nd October, 1923.

"I have tried to indicate that it would be a serious thing to British Trade if the position they have at present in the Dominion markets were lost to them."

Mr. S. M. Bruce (Prime Minister of Australia), Imperial Economic Conference, 9th October, 1923.

FOR PARTICULARS APPLY TO THE SECRETARY,
BRITISH INDUSTRIES FAIR, DEPARTMENT OF
OVERSEAS TRADE, 35, OLD QUEEN ST., S.W.1.



the Cochin series have been written, the former has been made available on the point system for English printers, and it seems unfortunate that some reference to this could not have been made.

Mr. Slater takes his task seriously, and his advice to young craftsmen to-day likewise is sound. Here is one of his paragraphs:

"During the whole of the time you are criticising other people's work or listening to their criticisms, you are educating yourself to this business. And, what is perhaps more important than criticism, your knowledge of these features will certainly enable you to steer clear of the incongruities that characterise the work of the man who never spends an hour outside his workshop in studying the details of his Craft."

Altogether this handbook is a useful contribution to the limited literature on the subject, and we commend it to our readers.

Mr. Stanley Morrison's Forthcoming Book

FURTHER details of Mr. Stanley Morrison's important "Four Centuries of Fine Printing," which Messrs. Ernest Benn have in preparation, are now available. In this work the author demonstrates by means of a consecutive series of fine collotypes that the tradition of fine printing has, in spite of wholesale defection from high standards, never lacked its champions. Thus a fine range is given of the works of Antonio Blado (Rome), Lorenzo Torrentino (Florence), Francesco Marcolini and (the Gioliti (Venice). Some hundred examples of the early French Renaissance are reproduced, and the eighteenth century Rococo period, as well as the English eighteenth century, is also fully represented. The modern section exhibits a choice of the remarkably fine work achieved by the foremost American practitioners, notably Mr. Bruce Rogers and Mr. Updike. The entire publication will consist of some 500 reproductions in addition to a critical introduction, index, etc., the measure of the work being 13 in. x 18 in. In addition to the ordinary edition, which will be strictly limited, ten copies will be published printed on a special paper, hand-bound in leather, signed by the author, and with the initials of the text picked out in gold.

New Local Newspaper

MR. JOHN ABBOT, of the Lutterworth Press, published the first number of the Lutterworth Guardian last month. It is a very promising publication, printed by Messrs. W. Pickering & Sons, Hinckley.

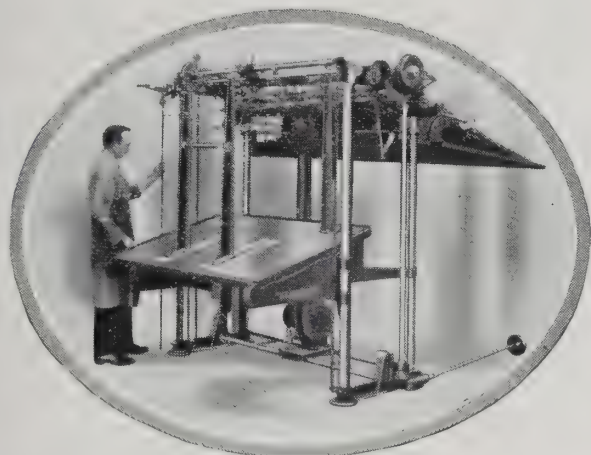
City Guilds of London Institute Technical Examinations, 1923

THE returns from the final list of results of the examination in technological lithography, held under the auspices of the C.G. of London Institute, notify that Mr. E. G. Winders, of Northfield, Birmingham, has, in addition to winning the premier position of first prize in the advanced stage of lithography, final grade, also succeeded in winning the Printers' Managers' and Overseers' prize for best results at the 1923 examinations. This is the first time that a Birmingham lithographic printer has succeeded in carrying the blue ribbon event of lithography with this additional prize to the City of Birmingham. Mr. E. G. Winders was a private tuition student of Mr. Joseph Goodman, of London.

"SLOGGER"

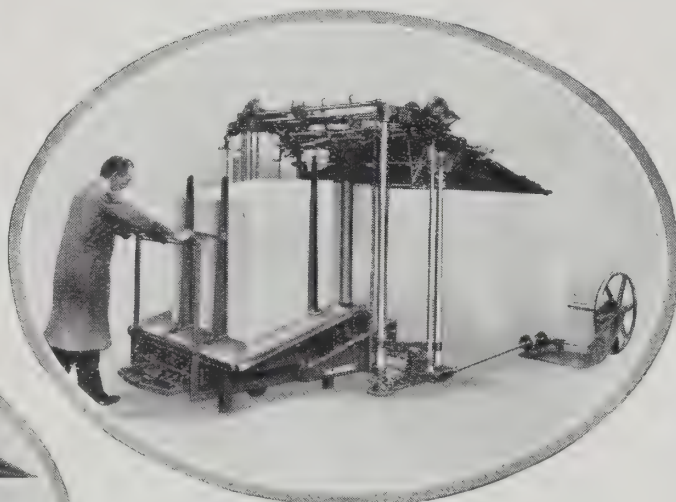
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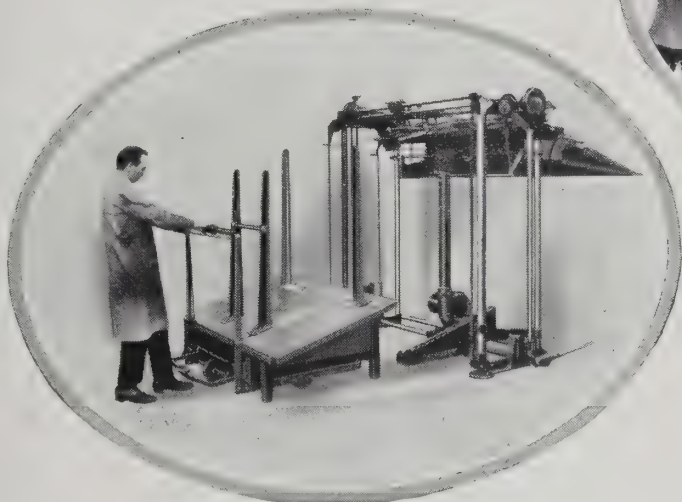
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Production

(A Reply to Brigadier W. Wright Bemrose)

By H. W. ROSE

WITH most of what Brigadier Bemrose says in his article in the last issue of THE CAXTON MAGAZINE, any man who thinks at all of the matter of production must agree.

But there are one or two matters upon which he is apparently ill-informed, particularly that of the attitude of trade unions to the question. I take it that he is ill-informed because he takes all trade unions in the mass and condemns them all together.

In the printing trade itself there exists a trade union which does take steps to encourage the workers to give of the best that is in them to their employers, a trade union that condemns, in the strongest terms possible, any measures for limitation of output. Incidentally it also encourages the employers to give the best that they can afford to their workers in the matter of wages and the best that can be devised in the matter of conditions. That trade union is the Printing Trades Alliance, which is different from all other unions in the trade in a few very important respects. One of these is that it admits to membership employers and managers, as well as journeymen and labourers—each in his own grade.

Had Brigadier Bemrose seen a copy of the organ of the Alliance he would no doubt have modified his statement to the effect that trade union journals lay no stress whatever on the importance of production in relation to wages.

The Alliance Record, as the organ of the Alliance is called, is not a large magazine; it is merely a four-page sheet, which is distributed gratis among the members and to others who may be interested, which probably accounts for the apparent fact that Brigadier Bemrose has not seen a copy. The Alliance Record is intended to propagate the principles of the Alliance, which are, put briefly, "to procure better conditions in the trade for all concerned," both employers and employees. It follows, of course, that the Alliance will have nothing to do with any measures that are likely to tend to make those conditions worse.

With Brigadier Bemrose's suggestions for improving production I generally agree, although he might have stressed the fact that before the workers can be expected to give of their best they must be assured that the employer, in his turn, will give to them of his best. Mr. McCurdy, in his recent series of articles in the press, has found the vital point when he comes to the conclusion that before we can expect to be working at full pressure the worker must be assured of security; he must not be forced to live in constant dread of unemployment and the little lesser evil of short time.

The Great Newspaper Transfer

ALL rumours regarding the transfer of the Hulton newspaper interests are now set at rest. These have been bought by Lord Rothermere and Lord Beaverbrook. The latter takes over The Evening Standard as his share of the deal, whilst the remaining publications go to Lord Rothermere.

One passage stands out from the rest of Brigadier Bemrose's article. It reads as follows:—

"The prevention of strikes and lock-outs is then a first essential to a better state of affairs, and all that is meant by a return to better times. Do our present methods represent the best we can do?"

Unfortunately the majority of our trade to-day would have to answer "No." But the Printing Trades Alliance has already in operation methods which have proved beneficial to all concerned.

For instance, if a dispute arises concerning any members of the Alliance it is dealt with first by the Committee of Management, which consists of ten employers and ten employees. If the Committee of Management are unable to arrive at an agreement the matter is referred to the Conciliation Committee, formed of six each—employers and employees. If that committee, in turn, is unable to arrive at a settlement, the dispute is referred to an independent arbitrator, *whose decision is final*. In no case are militant methods used; strikes and lock-outs are definitely barred by the rules of the Alliance.

I think it will be admitted generally that this method is even better than that of the Joint Industrial Council. As Brigadier Bemrose points out, reference of a dispute to the J.I.C. still leaves the disputants the right to fight, as a last resource. The Printing Trades Alliance, recognising that fighting is a bad resource, whether first or last, will have nothing to do with it.

Arbitration is cheaper than militant methods. Look at the strike funds of the unions, and what might be called the "precautionary expenditure" of the employers when a strike or a lock-out is even hinted at.

Fighting leaves bad results, suffering and misery for the workers and their families, and a bitter feeling between masters and men that but leads to fresh disputes. An arbitrator's award also is given to the side to a dispute which has the best case. In a fight victory goes to the stronger, irrespective of right or wrong. Surely arbitration is the better.

Again the Committee of the Printing Trades Alliance is always sitting, so that it constitutes a permanent body, capable of dealing with the question of production as well as any others that come up.

I commend the Alliance to the serious consideration of all engaged in the printing and allied trades who have the real interests of the industry at heart, and are keen upon the industry being, not only a paying proposition to employers and employees, but also an efficient asset to the community.

The Lloyd Memorial Home

THE Committee of the Lloyd Memorial (Caxton) Seaside Home have done a very gracious thing in presenting to the family of the late Mr. Douglas T. Gant a framed tribute, expressing deep appreciation of the valuable service he had rendered to the institution over a period of thirty years.

The Significance of the Printer's Mark

By "NEMO"

WHEN making a purchase, no matter whether large or small, it is quite customary for us to request that the particular commodity be of so-and-so's make or of some special brand. The reason for such preference undoubtedly lies in the fact that we have found by experience that such specific make can be depended upon to give full satisfaction. Thus we find ourselves asking for a certain blend of tobacco, a special brand of sauce, a particular make of gramophone record, and even stipulating the make of our boots or underwear.

The custom of purchasing by name or brand is a comparatively modern innovation. The public have been gradually educated (through the medium of persistent advertising) to prefer such commodities, distinguishing, as it were, by this means the good from the indifferent.

There are many arguments that could be put forward in defence of our preferential choice of the branded article, which are, however, too apparent to require reiteration. What is patent to everyone is that such manufactures seem to stand out from amongst others of their class, and this fact of itself must inevitably make for successful business.

In a somewhat analogous manner this brand idea can very effectively be applied to the printing business. Ready means is to hand in that valuable asset, the printer's mark, when suitably exploited. To be content with the use of the common straight-line imprint is not making the most of a valuable opportunity. In like manner to the trade mark, the printer's mark should, when fully utilised, become an attention-compelling and business-pulling asset. The fact that a printer has taken the trouble to devise such a mark is a recommendation in itself. A concern that considers such an apparently small item deserving of attention is also worthy to be entrusted with the most exacting of work.

A successful mark is one that is immediately recognisable by reason of its particular shape and design. It must at the same time not be obtrusive, or it will spoil every page on which it appears, whilst the customer may be tempted to take exception to its use. Its form once decided upon should be rigidly adhered to; it is a mistaken policy to use more than one mark or to change even that one from time to time.

The selected design should be reproduced in a series of sizes to suit the variety of work passing through the office, a few sizes in two (or perhaps three) colours being also desirable for use on the more elaborate class of work.

The printer's mark, when adopted, must be utilised on every available occasion. It should appear on all work printed by you, and should also feature on your own stationery, your blotter, your advertisements, and even on your delivery vans. You must also cause it to convey the impression that it stands for quality and service, this idea being made the most of in all publicity issued by you, the firm eventually becoming recognised principally through the medium of its chosen mark.

The old-fashioned practice of using a well-worn standing line or lino. slug has had its day. There are, admittedly, occasions when nothing but a small short type line or logotype would be tolerated. But, on the other hand, there are many opportunities where something more graceful or dignified could be introduced to advantage. Many an unsightly straight-line imprint has been cut out on the author's proof simply because of its objectionable appearance, whilst perhaps a well-designed printer's mark would have been allowed to remain. The successful mark should be quite simple in design, and may be based on a figure or a symbol, or perhaps it may take the form of a clever monogram—but it must be easily recognised.

Just a few remarks as to the method of duplication of the mark it is advisable to adopt. The practice of having the design reproduced through the medium of a line zinco and afterwards duplicated by stereotyping or electrotyping in the ordinary foundry is not to be recommended. It is very difficult to justify such marks in the type page so as to ensure them appearing square. A far better procedure is to send the design to a reputable typefounder, and arrange for him to cut punches and cast to type-height in the desired size. If the resultant marks are ordered in sizes that are multiples of 12-pt. they will be readily adjusted in rows of quads or quotations without any difficulty on the part of the compositor, and without the risk of appearing out of the straight when printed.

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The Business Side of Offset Printing

THE following article appears in The German Printer, a special number of Deutscher Buch-und Steindrucker. The hourly rates upon which the calculations are made will not apply to this country, but that does not affect the comparative costs which are given.—Editor.

WHEN Senefelder used a smooth slab of stone instead of a sheet of paper on which to write a laundry-list for his mother, he hadn't the remotest idea that he was starting something that in after years would largely supersede Gutenberg's invention of printing from movable types. There was no way for him to know it, of course; the art of photography was unknown, and both lithography and photography must be brought to a high state of perfection before there could be any great changes in printing methods.

As every printer knows, lithography is a method of printing without the direct use of type, electrotypes, or engravings. It is a purely chemical process based on the fact that grease and water do not mix. The design—the "work"—on stone or plate is made with what may be termed a greasy ink (transfer ink), which has an affinity for the greasy lithographing ink, but which repels water, while that part of the plate not occupied by the design has an affinity for water. Dampening rollers pass over the plate and supply the water, whereupon inking rollers traverse it and charge the work with ink. In its essentials, this is the discovery made by Senefelder. The principle has been in use without material change ever since.

Photography was unknown in Senefelder's day. About fifty years after his discovery, scientists began to take note of the action of light on certain substances, and experiments were carried on until the photographic art reached the perfection we see to-day.

Progressive lithographers of thirty years or so began to dream of a time when photographic prints on a smooth stone or sheet of metal could be used as the vehicle for printing. Such a thing seemed possible; for was not lithography a method of printing from a flat and practically smooth surface? And would a transfer made by means of a photographic print differ essentially, at least in this respect, from a transfer made by hand?

The problems were not easy of solution. Still, we soon got along far enough so that a photographic print on a zinc plate could be developed in a way that would permit us to pull a sufficient number of impressions for a hand transfer, and for some of our low-grade work we used the process. The original print looked mighty fine, but when the impressions were pulled and the transfer made, the printing from the transfer was simply rotten.

Another difficulty that hampered the development of photo-lithography was the impossibility of making photographic prints register on the transfer plate. On "one-up" work there was, of course, no trouble.

OFFSET PRINTING IS DEVELOPED.

Offset printing, the forerunner of photo-lithography, is a development from tin printing. It being impossible to print on a tinplate in the same way that we print on a sheet of paper, some genius conceived the idea of interposing a sheet of rubber between transfer and tin, the plan being to print

on the rubber and then offset the work from the rubber on to the sheet of tin. This meant a press with an additional cylinder to carry the rubber. The plan worked admirably, and resulted in a great development of the tin-decorating industry.

Well, if the offset method was successful for tin printing, why not for printing on paper? It was tried. It worked amazingly well. It has revolutionised lithography, for the output from presses has jumped from the eight hundred impressions an hour of the stone press to the three thousand an hour of the offset press. So the paper house adopted the methods of the tin house, and found them good.

But there was still a fly in the ointment of the tin printer. The tin decorator prints bottle-caps, small boxes and other things in such large quantities that to reduce the cost they must be printed in gangs—several hundred at once often enough. Two or more colours are the rule for much of the work.

When the hand transferer tackles a job in three colours with, say, two hundred on a sheet, he has a right nice piece of work cut out for himself. The work must register. Each design must be in exactly the correct position on the sheet, for if it is not the automatic machines that turn the sheets of tin into boxes or bottle-caps will produce results that would look like a painting by a cubist artist.

It was obvious, therefore, that some quick method must be found to make and register the plates by mechanical means. But one way seemed feasible—photographic prints spaced (registered) mechanically and so firmly fixed on the plate that on the press they would stand up under long runs.

Such a machine was invented. About eight years ago it was placed in the transfer department of a Baltimore tin-decorating plant. It was so perfect in design that it is still in daily use on the finest kind of plates, and, while many machines have since been built, no important changes have been necessary.

Meanwhile we have been learning more and more about photographic transfers—or mechanical transfers, if one prefers that term. They have now reached a degree of perfection that places them ahead of hand work, being finer and sharper in detail and standing up longer on the press, while the cost of making them is but about one-fifth of the cost of hand work.

Here again the lithographer who prints on paper is taking a leaf from the tin printer's book. He finds that mechanical transfers for paper have all the advantages the tin printer found them to possess for tin. And he finds a great deal more, for now that photo-lithography has advanced to this stage he discovers that much work which formerly could be done only with the aid of a camera can be done even better, and at a big saving in cost, by substituting for the photographic negative, prints or impressions on thin sheets of celluloid (or other transparent material). Such a print, you will probably say, is a positive, which is true; but we are able by what may be called a reversal of the developing methods to use these impressions in the place of regular negatives.

"And what," you ask, "has all this to do with revolutionary changes in printing methods?" The answer is, a great deal. It is a very simple matter to pull a clean, sharp impression from type on a celluloid sheet, and when we do that we have a negative from which a photo-litho transfer can be

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M. Harland & Son
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Numerical Speciality Printers,
Land of Green Ginger, HULL.

Another Speciality.

WATCH DRAW TICKET.

A Ticket printed for each second in 12 hours, 43,200 Tickets; for each second in 6 hours, 21,600 Tickets

CLUBMOOR CRICKET CLUB. This Coupon acknowledges the receipt of the sum of 3d. As a Donation to the Club. Signed.....		PRIZE COUPON FOR GOLD WATCH, VALUE £10. The Watch will be wound, sealed in a bag, placed in a case, and deposited at the Clubmoor Branch, London. The bag will be opened on July —nd, 19—, and the person holding the Coupon showing the time, or the nearest (after) that, at which the Watch stopped will have the privilege of purchasing the same at his own price. The time at which the Watch stopped will be announced in the <i>Clubmoor Daily Express</i> on July —th.	
12 Hours.	5 Mins.	5 Secs.	THIS COUPON IS GIVEN FREE.
Name	Address	All duplicates and unsold tickets to be returned to A. ROBERTS, 28 SKIPTON ROAD, LIVERPOOL, before —th June, 19—.	
Discount 20% to the Trade.		DETAILED PRICE LIST ON APPLICATION	

made—a transfer which will give an impression as clean and sharp as one made from the type itself. In addition to this the cost of engravings, electrotypes, press make-ready and other items of expense is saved.

PRODUCING A CATALOGUE BY OFFSET LITHOGRAPHY.

Let us assume that there is a 320-page catalogue to be printed; that the edition is 10,000 copies, and the size 6 x 9. We will say, too, that there is an average of two minimum halftones (a small number for a catalogue) to the page, the type to be run around the cuts. Our problem is to find out how much, if anything, we can save by doing the work on an offset press instead of by the letterpress method. Naturally our figures will deal with only such parts of the work as would be affected in cost by a change in the method of production, which are: The cost of the paper, the cost of the halftones, bringing cuts to type high and squaring them, make-up, lock-up, press make-ready, running, ink.

Good letterpress work on such a job requires a high-grade, coated stock. We will use 160 pound, 38 x 50, costing sixteen cents a pound. With allowance for spoilage we will need 110 reams—17,600 pounds, costing \$2,816.

The customer has photographs from which to make the halftones. There are 640 to be made, costing \$3.75 each, the total amounting to \$2,400. Then we must square them and make them type-high—for, you know, engravers don't, and in the nature of things can't make cuts that are perfect in these respects. Let us say that it takes three minutes per cut to true them up—and compositors and pressmen must work hard to do the work in that short time. That means thirty-two hours for the lot, which, at \$2.50 an hour, is \$80.

We are ready now to justify the cuts into the spaces left for them by the machine compositor. We must cut the slugs if the copy was linotyped, or lift out the quads if it was monotyped. Then we must carefully justify each cut into the space left for it, for if we don't use extreme care the pages will be out of true and material will rise in the forme. It will take ten minutes per page to do this work right—say fifty hours. That means \$125 more. We are assuming that the make-up is the same for either letterpress or photo-litho, and, with that understanding, are now ready to give the pages to the stoneman.

The formes are thirty-two's. There are ten to lock and register. We do not electrotype the pages, but run the type on the press, because in this instance there are to be no future editions. Two formes are locked up, so that one will always be ready for the press; or, if need be, two presses may be used. The lock-up time, including registering, will be twenty-eight hours—eight hours for the first two and two and a half hours each for the others. The lock-up cost is \$70.

THE PRESSMAN DOES HIS PART.

Now the pressman takes hold. He has already made his chalk overlays, to be sure; but that is part of the make-ready, and must be charged at the press rate. We've got a good man on the job, and he gets his forme ready in eight hours—total eighty hours at \$3.50 an hour, making \$280. The running time, automatic feed, we will say is seven hours per forme, or \$245 for the ten formes. Ink required, a hundred pounds, costing \$125.

Our grand total is \$6,141.

By the photo-litho process we don't need coated stock. We will take 130-pound number one machine finish, which is more serviceable, and in every way

better adapted to the work. Besides it is cheaper. A satisfactory grade can be had for eleven cents a pound. The quantity required is 14,300 pounds, costing \$1,573. Some saving, to be sure.

We don't need any halftones. But we need group negatives of our illustrations. We will group the photos given us by the customer, so as to get thirty illustrations on each negative, which will give us twenty-two negatives about 11 x 21 for all the cuts in the book. Ten dollars each would be a big price for them; but call it \$250 for the lot.

Next we make up the pages, leaving slugs or type just as the matter comes from the machine, so far as the space left for the illustrations is concerned. Then we lock up four pages at a time, and, on a Colt or Washington hand press pull a proof for O.K. Getting the O.K., we pull an impression on a thin sheet of transparent celluloid or some similar substance. We have eight of these proofs to pull for each forme. As there are no cuts, we can readily pull four such impressions in an hour. This means two hours of press time on a jobber, and the cost will not exceed \$4. We will also allow two hours for the lock-up man, which is \$5 more. The cost of the celluloid will be twenty-five cents a page, or \$8 per forme. Total per forme, \$17, or \$170 for the whole book. (In locking the pages of a thirty-two in four-page sections for these impressions we, of course, take the pages just as they would appear in a type press forme; as, 1, 16, 17, 32; 2, 15, 18, 31; 3, 14, 19, 30; and so on.)

The impressions on the transparent material are mounted on glass plates, and the illustrations are cut from the larger films and mounted in the spaces left for them. Cutting out and mounting will not take more than ten minutes per page, which gives us, say, fifty-four hours for the book. The hour cost is less than that of a hand compositor; but call it the same—\$2.50. The total cost of this part of the work, then, is \$135.

(The impressions on the transparent sheets are, in fact, negatives. A photographer, though, would call them positives, and would, if not familiar with the process employed, no doubt contend that a negative must be made from them. Such is not the case, however. The method of developing permits the use of these impressions in place of regular negatives.)

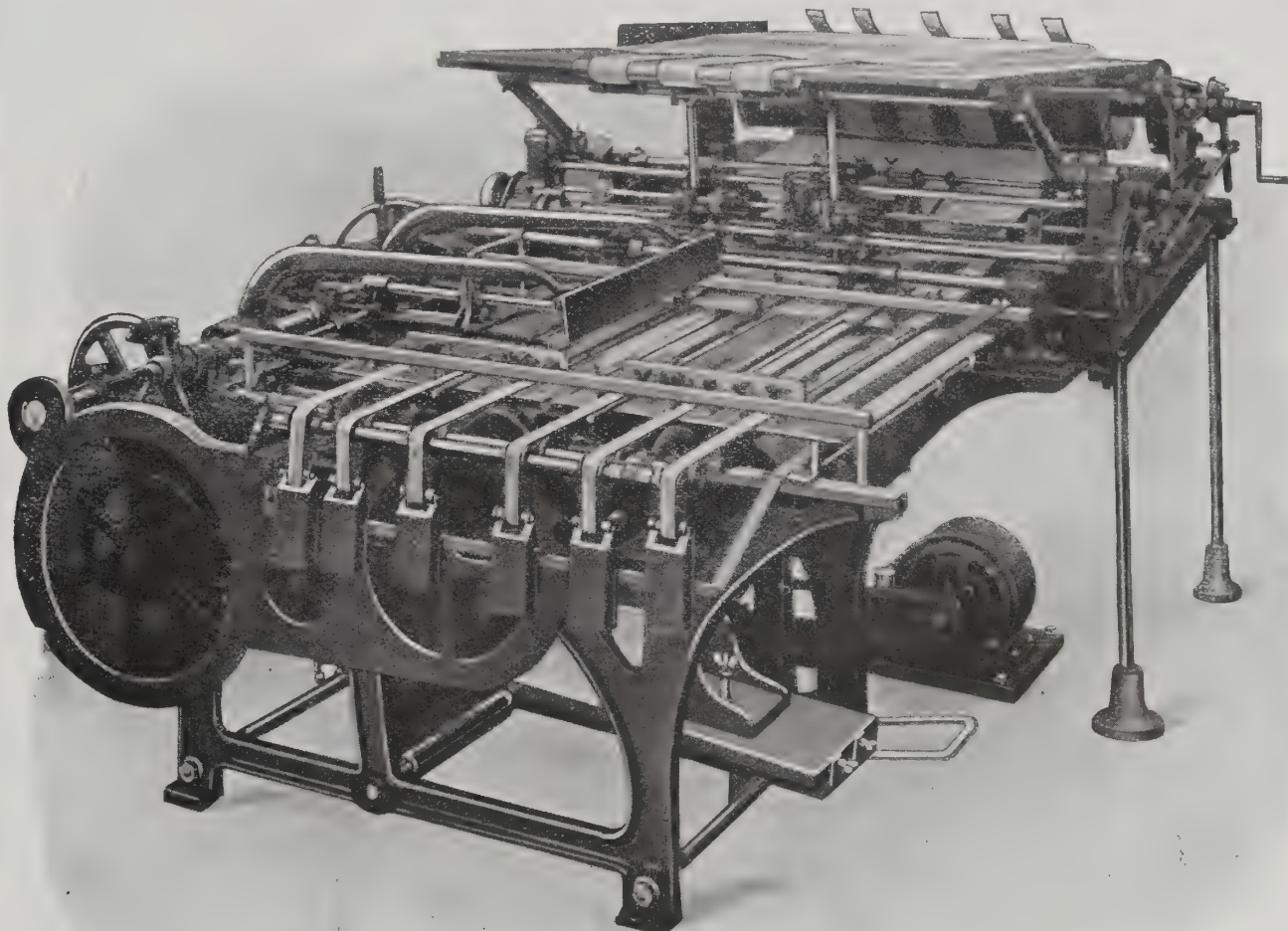
MAKING THE TRANSFER.

We are now ready to make our press plate, or transfer. It is a sheet of zinc (or aluminium) which has been made chemically clean and then sensitised. This plate, with the negative, is placed in a duplicating machine, and a photographic print of each four-page section is made on the zinc. While one section is being photographically printed, the next is being placed in position. There are eight prints to be made, and forty minutes' time will finish them. The zinc plate is then developed, when it is ready for the press. The entire time required for the plate is about an hour, but for good measure call it an hour and a quarter. At \$3 an hour the plate will cost \$3.75; for the entire book, \$37.50.

Next comes the press. A thirty-two-page sheet such as we are considering can readily be run at the rate of 2,500 an hour net. To put on the plate and get it ready to run will require a half hour; running time, four hours. Overs and incidentals, a half-hour. Call it five hours per forme. The hour cost of such a press is about \$7, so that the press work on each forme will cost \$35; for the ten formes \$350. Fifty pounds of ink will run the work, costing \$62.50. Total for press work and ink, \$412.50.

The *Latest* and *Most Up-to-date*
FOLDING MACHINE

Fitted with the Camco Continuous Rotary Feeder—"SPIESS" PATENTS.



THIS Machine is fitted with all the latest improvements and can be arranged for all types of FOLDING.

The "SPIESS" Continuous Rotary FEEDER is recommended for high-class feeding and large output, and is capable of handling all classes of paper.

The Machine is also able to deal with ALL PAPERS, including HIGHLY GLAZED ART, and is fitted with a special arrangement to prevent creasing.

It is possible to change from one size to another very quickly by simple adjustment.

The Machine can also be supplied without the "SPIESS" FEEDER and arranged for Semi-Automatic Feed. EXACT REGISTER is guaranteed.

You can obtain full particulars, etc., on application to:—

OSCAR FRIEDHEIM LTD.,

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SPECIALISTS in all kinds of LABOUR SAVING MACHINERY for the
PRINTING, BOOKBINDING, BOXMAKING & STATIONERY TRADES.

Telephone: CENTRAL 6216.

Telegrams: "Friedheim, Cent London."

Grand total, \$2,578.

The photo-litho process saves \$3,563. Now do you wonder that photo-lithography is making a stir in printing circles?

"But," you say, "what about other work—say, a hotel notehed?" Well, suppose we have an order for 250,000 6 x 9, and the hotel wants a new design, including a cut of the building. This would be a lithograph job in any case, and in the ordinary plant an engraving on stone would be necessary. A nice sketch must be shown, which would cost, we will say, \$10. An engraving, with the building, would cost at least \$35. The transfer, made by hand, sixteen up, would require not less than eight hours at \$2.50 an hour—say \$20. All other work is the same whether photo-litho or straight lithography is the method employed. In the aggregate the cost of the above items is \$65.

By the photo-litho process the sketch would cost a little more, as it must be a better one. It takes the place of an engraving. Call it \$15, which is

ample. A camera negative is needed, and the building, being in halftone, must be "stripped in." The entire cost of the negative would not exceed \$3. No engraving is required. By a "step-up" made in the duplicating machine we will make two photographic prints at once on the transfer plate. Eight prints on the sensitised zinc plate and the other work necessary to get the plate ready for the press will require not more than an hour and a half, which, at \$3 an hour, amounts to \$4.50. The aggregate of all the items is \$22.50. Here we have a saving of \$42.50.

It is not pretended that the hour costs we have figured above are correct to the cent, nor are time estimates exact. The time depends very largely on the skill and efficiency of the man and the perfection of the equipment and materials furnished him. But the examples cited will serve to show why photo-lithography is receiving more and more attention from printers and lithographers.

Photographic Type Composition

IN our last issue we included an article by Mr. A. E. Bawtree, F.R.P.S., and we have since been interested to see at the annual exhibition of the Royal Photographic Society at 35, Russell Square, W.C.; some examples of work done by the Bawtree and Lee Photographic Type Composing Machine. The examples of lettering done by the machine included a circular which was set up and printed letterpress from a block which had been made from the photographically composed type. It is unfortunate that the machine itself was not exhibited, but a photograph gives a good general idea of its appearance and construction.

The machine sets up one letter at a time, the characters being in negative form and arranged round the circumference of two discs. The machine thus produces a "positive," that is, opaque letters on a clear ground. To use this for lithography, a reversing process, such as Vandyke, would be necessary, unless a negative was prepared from which printing-down could be done as in ordinary photo-lithography. The following description of the machine has been prepared by the inventors:—

"A cabinet three feet square, with the machine upon it, will hold 1,200 discs, each capable of yielding characters of any desired size. Thus this one unit far exceeds in range the most extensive composing-room. The stock in this cabinet comprises not only alphabets and ornaments for borders, etc., but supersedes brass rule, and, indeed, everything else in the ordinary composing-room. One cabinet of discs will serve a number of machines, and the units need not be increased in

number till the volume of work demands it. disc and spacing can cost together about as many shillings as a single fount of type costs pounds. Apart from accidental breakage, a disc will practically last for ever, as it is subject to no wear while in use on the machine. Ordinary type wears out all the time it is in use."

A feature of the machine—as in all proposals for photographic type composition—is, of course, that different sizes may be produced from the one set of letters, and arrangements are made whereby the characters will align in a satisfactory way whatever the scale of enlargement or reduction may be. The photographic impressions of the originals on the discs are received upon a sensitive film that is supported on a roll-holder which moves after each exposure an amount corresponding to the width of the particular character that has been photographically registered, and the distance of movement which controls the "set" or distance apart of the characters can be either increased or reduced by a simple adjustment. The discs which support the original negative character are so designed that openings may be utilised up to $3\frac{1}{4}$ in. square, so that decorative pieces, initials and the like, may be taken on small negatives and used in the same way as the type. The discs may be fitted in a similar way with any description of border that it may be desired to duplicate. The speed of composition is slow, and not more than ten or twelve letters per minute are claimed; but it is anticipated that sufficient time will be saved in the subsequent printing operations to more than counterbalance the increase in time of setting as compared with ordinary methods of machine composition.

Intertype—A Wonder of Science

THE Wonders of Science Exhibition, which has been running at the Surbiton Assembly Rooms, included an Intertype text and display machine for one of the exhibits as being the latest development in composing machinery. This proved a great attraction to the crowd who attended.

The Modern Poster

SPEAKING of poster work in Liverpool, Mr. Maurice Greiffenhagen said this was a strange and comparatively new art, and its astounding improvement in the last few years gave one hope that our streets would one day be no longer defiled by the cheap vulgarities of old times.

ROBERT H. RUDDOCK,

ROBERT H. RUDDOCK.

S. J. BAKER.

PRINTERS' AUCTIONEERS AND VALUERS, NEWSPAPER VALUERS AND ASSESSORS,

Beg to draw the special attention of Master Printers and Newspaper Proprietors throughout the United Kingdom to the necessity of having a re-valuation taken of their Plant and Machinery for Fire Insurance and other purposes, owing to the changes in values. Valuations executed during the last three years

Average over £7,000,000 per annum.

Including the plants of the following important firms:

Amalgamated Press, Ltd
Blades, East and Blades.
Birmingham Gazette.
Cambridge University Press.
Cassell & Co., Ltd.
Cornwall, G., & Sons.
Dent, J. M., & Sons, Ltd.
De La Rue & Co., Ltd.
Dohson, Molle & Co., Ltd.
Forman, T., & Sons.
Griffith, W. P., & Sons, Ltd.
Glasgow Herald.

Goodall, Chas., & Co., Ltd.
Hulton, E., & Co., Ltd.
H.M.S.O. Press, Harrow.
Hazell, Watson & Viney, Ltd
Irish Times.
Jones, Percival, Ltd.
Keliher, J. J., & Co., Ltd.
London Colour Printing Co., Ltd.
MacLehose, R., & Co., Ltd.
Menpes Printing and Publishing Co., Ltd.

Mendip Press, Ltd.
News of the World.
Pictorial Newspapers (1910), Ltd.
Pitman, Sir Isaac, & Sons, Ltd.
Robinson, E. S. & A., Ltd.
Raithby, Lawrence & Co., Ltd.
Spottiswoode, Ballantyne & Co.
Sun Engraving Co., Ltd.

Times Ptg. & Pub. Co., Ltd
Toulmin, G., & Sons, Ltd.
Unwin Bros., Ltd.
Victoria House Printing Co Ltd.
Waterston, G., & Sons, Ltd
Western Mail, Ltd.
Warrillow, Ltd.
Whitefriars Press, Ltd.
Yorkshire Evening News.

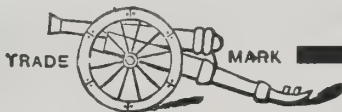
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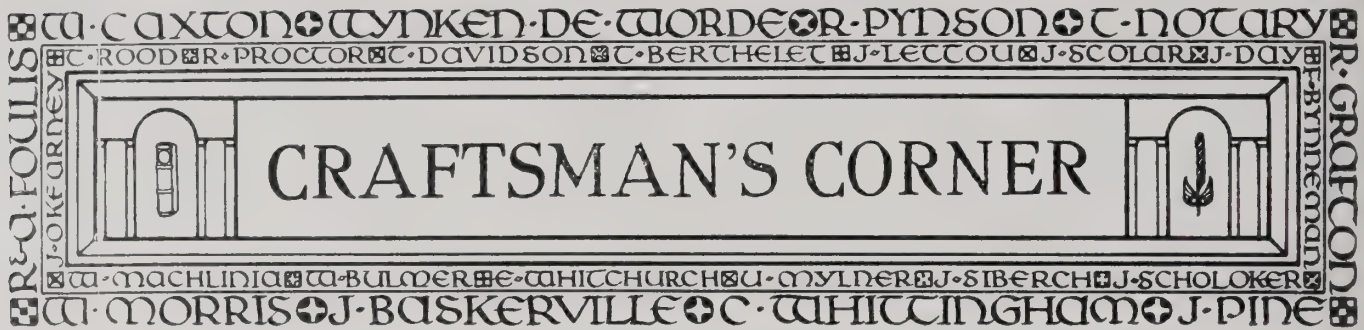
41, Cannon Street

NEWCASTLE

50, Cloth Market

GLASGOW

22, King Street, City



Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

MANY little printing offices spread around this old-world country of ours (some of them bearing quaint and interesting names) are capable of turning out highly creditable work; and one of them, known as The Vase Press, Ltd., of Thrapston, in the county of Northamptonshire, with E. Symes Bond at its head, has sent along a few specimens.

Three years ago it was just a small country office—yet last year the turnover was increased by 35 per cent., and this year they are doubling last year's turnover! In these times, when money is becoming tighter every day, it does one good to hear a printer confess that his business is making real progress; it would be equally interesting to know some of the contributory causes.

Firstly, I would suggest enthusiasm in craft, and direct interest in whatever you handle in connection therewith. Secondly, a sound knowledge of craft, and the knowing of just a little more besides. Thirdly, a determination not to make mountains out of molehills. Obstacles are something in the way that have to be climbed over—mountain climbers will tell you that the more difficult the hill or pass to negotiate, the greater they enjoy it. So it must be in business if success is to be won.

Now for a hurried peep behind the counter of the Vale Press, to see what they are doing.

Here is one little idea for some window tickets for the Fine Art Shoe Co., Ltd., Rushden. First, some embossed adhesive seals of their trade mark and nameplate were made in red and gold. Then the tickets were printed in sepia on a buff card, the seals being fixed in various arrangements, giving the effect of three colours with only one printing. To some of the cards were also attached gallery pictures generally used by the Fine Art Shoe Co. in their advertising and catalogues. Different wordings were used—written in convincing style by Roland Bailey—and it is a pity they are not available for reproduction in these columns.

But it is possible to show a couple of letterheads, a shop-window card, and the covers of two issues from their petite house organ, "The Vase."

Example 44 (Force letterhead), with Sunny Jim and his contented smile, presents that strength of design one would naturally associate with such a name as "Force." The original is on Devon

Valley large post 4to (an inexpensive paper), type portion in Caslon Bold, printed in black, yellow and red, the red and yellow being here shown by mechanical tints.

Example 45 (Wallis & Linnel letterhead) is in striking contrast. Set in Baskerville roman and italic, printed in brown with trade mark and rule border in light russet brown, on large post 4to biscuit-coloured Brookwood Linen Bond. Its neatness and refinement suggests clothiers of taste and discernment; though, in view of the delicacy of the second colour, I should not have minded if the trade mark, name and address had been lifted a little higher on the paper.

Example 46 (Force window card) speaks for itself. All drawn work, and printed in black, yellow and red on one-sided white art card, its brilliant colours and "force"-ful characteristics are quite suggestive of the product advertised. (By the way, this is letterpress, *not* litho.)

The Vase Press strongly believes in advertising, for it possesses a house organ, called "The Vase," which is naturally brought into play on the cover. Two examples are here shown.

Example 47 (The Vase, No. 8) primarily deals with illustrations, and explains the various processes of reproduction. The writer of those explanations, in his chat on woodcuts, relates how in his early days he assisted at the printing of a well-known picture, "The Death of Nelson," in seventeen colours, from seventeen different wood blocks! Whew!! What price this against the modern three- or four-colour process!!! The Vase Press artist, Felix H. Eames, claims that to-day, "There is a revival in the art, because people realise that a design cut sympathetically on a close-grained wood is as important and pleasing a medium as pen, pencil or etching. Also it is because the medium is definite, direct and simple [when *not* in seventeen colours!—H.B.N.] that it is so suitable for advertising purposes and for those who seek something really good and distinctive." I should like to add, it is also because the soul of the true artist speaks through his work, and touches a responsive cord in the heart of "the people."

Example 48 is from a woodcut designed and engraved by Felix H. Eames, showing a vase with



"FORCE"

TOASTED MALTED WHEAT FLAKES

Made in Buffalo, U. S. A., and Hamilton, Ont., Canada

Sole Importers

A. C. FINCKEN & CO.

Partners: A. C. FINCKEN & W. FINCKEN

2 & 3 Charterhouse Square

LONDON, E.C.1

WALLIS & LINNELL, Ltd
Manufacturers of
KETCHING

PLEASE FOLD ALONG THIS LINE



9¹/₂

"FORCE"

TOASTED WHEAT FLAKES

needs no cooking



St. ALBAN'S PARISH

Dorset

A GRAND

Sale & Fete

East Hill House

to be opened by MISS WHITHEAD

Wednesday, June 6

at 4 p.m.



Stalls Refreshments, Side Shows and
Competitions - ADMISSION - 6d.

CINEMA

MON. TUES. WED. THURS. FRI. SAT. SUN.

The Birth of a Nation

A Spectacular D. W. Griffith's Production Featuring
MAE MARSH : MIRIAM COOPER
LILIAN GISH, HENRY WALTHALL

F

Thursday and Saturday, March 29th and 31st
Pearl White in "ANY WIFE"

No Extra Prices - Now Booking - (Closed Good Friday)

flowers in it, the original being printed in red, green and black—the two extra colours (red flowers and green leaves) being cut in linoleum! Thus does the modern artist emulate the ancients—he designs and cuts his own creations.

I am rather sorry, however, that everything in Example 48 was left to the imagination of the artist—for I think something just a little more direct as to its source of origin should be apparent. This is an instance where a little Old Face type or even a text underneath would have put the finishing touch.

The Morland Press specialises in this work, as is evidenced in their house organ under the name of "Type," one issue of which dealt with examples by that well-known artist Frank Brangwyn—and of which a review appeared in a recent number of THE CAXTON MAGAZINE.

Before leaving the Vase Press, one extract from their house organ is worth repeating: "A lot of business men have got the 'slump habit,' and if they don't look out somebody else will be getting the business they don't believe in. When there is half the amount of orders about, it doesn't mean that every business gets half its share. Those who advertise efficiently get more than their share." Congratulations to the Vase Press on its persistent go-ahead policy of doing good work, and not being afraid to advertise it.

Messrs. Perry, Son & Lack, Ltd., of Lowfield Works, Dartford, have sent a very frank letter (with some specimens of their creation), in which they say: 'Should you be able to show us (as no doubt you will) that these can be set better in the same time, I am sure you will be doing both ourselves and other small printers a very great service.' This is a sportsmanlike offer which I am pleased to accept; and one example (No. 49) by Messrs. Perry, Son & Lack has been selected, followed by my alternative proposition (Example 50). Both originals were demy 8vo.

DARTFORD BARGAIN WEEK

April 26th to May 5th, 1923

HOSIERY CORSETS
UNDERCLOTHING
MILLINERY

£5 for 1/- Competition

GREATEST BARGAIN
THE MYSTERY BAG

See Windows for Further Details

HARE'S DRAPERY STORES

16 & 18 Lowfield Street, Dartford

NEAR POST OFFICE

EXAMPLE 50.

In Example 49 the white space between the lines is too even, the job is spread out too much, and I do not like it running landscape way of paper. As

DARTFORD BARGAIN WEEK,

APRIL 26th to MAY 5th, 1923.

CORSETS — *Greatest Bargain!* — MILLINERY

£5 for 1/- Competition.

HOSIERY — *The Mystery Bag!* — UNDERCLOTHING

SEE WINDOWS FOR FURTHER DETAILS.

HARE'S DRAPERY STORES,

16 & 18 Lowfield Street, Dartford. Near Post Office.

EXAMPLE 49.

a large-post 8vo handbill it would be easier to hold and read in shorter, crisp lines across the narrow way of paper. Seven different series of type have been used.



Example 50 is my alternative proposition. The shorter lines make it easier to read—and every line is in type big enough to be caught at a glance

whilst the recipient is walking along the street—though there may also be a door-to-door distribution. Then white space has been so used as to break the matter up into three groups. The rule border round holds these groups together, and gives them their places more easily than if no border were introduced. Four members of the St. George Family have been used, three of which I believe this firm has.

18 Point

ABCDEFGHIJKLMNOPQRSTUVWXYZ & £1234567890

abcdefghijklmnopqrstuvwxyz

ABCDEFGHJ MPTU gy us as is st et fr sp ll tt Qu QU

36 Point

ABCDEFGHIJKLMNOPQRSTUVWXYZ

UVWXYZ & £1234567890

abcdefghijklmnopqrstuvwxyz



It would have been easy to make mere copies of Initials shown in the old books, but we have preferred to carefully study characteristic ornament of the period and imbibe its spirit, so as to produce original work that should nevertheless be perfectly in harmony with the type.

COOPER & BUDD, Ltd.

Letterpress Designers, Typographers, and Printers,

McDERMOTT ROAD, PECKHAM, LONDON, S.E.15

Without any data to work upon, I have tried (in Example 50) to "read into" the mind of the customer through the original bill (Example 49), and to interpret the desire of the printer who gave it expression. A close study should make it fairly clear that the "expression" in both bills travels on somewhat similar lines; but whereas Mr. Lack

T. WRIGHT

90 KEMBLE ROAD, FOREST HILL, S.E.23. &
68 TAMWORTH ROAD, HERTFORD, HERTS



HE exorbitant charges still being made for repairs to METAL UTENSILS, chiefly brought about by canny method of labour, is the cause of thousands of articles being consigned to the dust-bin, whereas for a reasonable charge they could be made practically new. If, therefore, such repairs are

required, send them to above address.

What is worse than to see Cook in a temper with faulty cooking utensils, or the poor children's dinner, which has been a struggle for Mother to afford, spilled on the floor owing to the saucepan handle coming off for want of a penny rivet?

Is there anything more annoying than to see Dad pushing the joint from the dish with a blunt carver, instead of nicely slicing it, or the pretty little seamstress, with blunt scissors, gnawing that nice piece of silk instead of cutting it? And isn't the Gardener pleased with his shears when they refuse to cut, but 'chew' the hedge and grass, or the allotment holder, when the stones and rubbish dodge through the rake that originally had ten teeth, but now possesses about two?

Now all such little things are sent to try us, but do not worry, send them to the above hospital, where we take no advice from canny instructors (the chief cause of so much unemployment). We work our 'stroke,' viz.: a fair day's work for a fair day's pay, with no wish to die millionaires by profiteering.

ALL WORK GUARANTEED, taking all risks, with charges within the reach of all. Our Prices are as follow:

SCISSORS, 3d. to 6d.	SHEARS, 9d. to 1/-
CARVERS, 3d. to 6d.	TABLE KNIVES, 1/3 per dozen.
LUNCH KNIVES, 9d. per dozen.	NEW RIVETS, 1d., 2d. and 3d.
AXES, CHOPPERS & REAPING HOOKS, ACCORDING TO CONDITION.	

EXAMPLE 53.

obtains his by continuous lines in different series, I obtain mine by groups and white space. There is little "snap" in Example 49. Example 50 is split up into three "snaps," each a little story that

may be continued in the group underneath. This is only my opinion, based on certain principles. It may be contended that Example 50 fails in its purpose; but, at any rate, it should not take so long to set up.

Example 51 (Sale and Fête), Example 52 (Cinema), and Example 53 (T. Wright) are also from the same firm. The first is set entirely in St. George Condensed and printed in bronze blue on a large post 8vo. laid paper. The rule work in this has been a trifle overdone; the rules under "Sale and Fête" and over the ornament are unnecessary—omit them, and by lifting the matter between them a shade higher, a better balance and clearer effect from the increased white space under the ornament will result.

Example 52 (Cinema) is in St. George Bold and St. George Condensed, and printed in chrome on a demy 8vo wove printing stock. This cinema handbill serves quite a useful purpose, and leaves little cause for comment.

Example 53 (T. Wright) is a cleverly-worded bill, and shows great promise. Serio-comic, but true in its home thrust, I should not be surprised to hear it brought along quite a lot of business. But it does want a slogan or catch-phrase for the heading instead of name and address.

I should like to openly thank Mr. J. Lack for his frank and courteous letter, and sincerely hope he will treat my humble reply in the same spirit in which it has been offered.

Example 54 is really an echo of a recent review in these columns on some work from Messrs. Cooper & Budd, Ltd., Peckham, wherein I regretted Mr. J. A. Cooper had not completed his fine Garamond specimen by the inclusion of the Garamond Italic. He now writes me that he has done so—sending practical proof—and this example is a composite page I have taken from various parts of his 12-page Garamond booklet and made up into a page of its own, showing the Garamond roman and italic, and a few letters of a beautiful series of initials produced entirely in his own studio. Thus do some master craftsmen *work*—and to such men I take off my hat.

All specimens and correspondence for "Craftsman's Corner" should be addressed to H. Naylor, 8, Aubert Park, Highbury, N.5.

Intertype Enterprise

INTERTYPE, LTD., have prepared a film in four reels showing views of the Intertype factories, how the Intertype is made, the improvements which make the Intertype the "better machine," Intertype flexibility, and views of customers' batteries. This film is the first of its kind to be issued, and is of much interest to anyone in the printing industry. Officials of trade associations who would like to have this film to form part of the programme for meetings can have the loan of it free of cost, with a lecturer, if desired.

The Last One

THE last daily newspaper in London to be set up by hand composition—The Morning Advertiser—has now been converted to the use of the linotype.

A New Record

THE Amalgamated Press have started a new issue of The Record, a journal entirely devoted to the sports clubs connected with this great undertaking. It is well edited, nicely printed, of course, and full of interest to the A.P. and its many friends.

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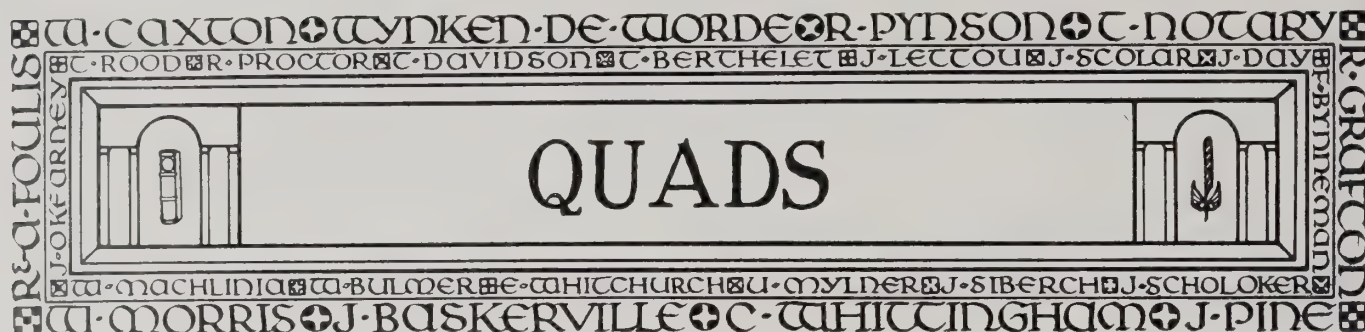
Send for our Price List
of Tickets.

"KINGSLAND WORKS,"

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LONDON, N1.

Telephone: 2276 Dalston.



QUADS

I LIKE costing because I don't like costing.

WHICH, being interpreted, means, or is meant to mean, that I'm eager to see printing winning through to the recognition of itself as the fine art it assuredly is, when directed by a competent and cultured mind.

WHEN I learned Euclid hundreds of years ago, I started on the task of proving a lot of things by first reading and accepting a number of unproven, perhaps unprovable, things called postulates and axioms. We could get nowhere at all without proceeding from these as our jumping-off ground.

IN fifty years' time, nay, forty, thirty—why not ten, why not five?—in a few years' time, anyhow, it is to be hoped that printers and printers' customers will, of course, postulate certain things; will for very shame have ceased to occupy their minds to the present terrific extent with questions of printers' costs. The art printer will, *of course*, charge adequately because he must, if he is to be just to himself, to those dependent upon him, and to his order.

THE public using the printer's service will, of course, feel itself little more or even no more warranted in belabouring the art printer with challenges as to the amount of his charge, than it would ordinarily feel itself warranted in belabouring a barrister as to how he established his claim to charge such and such a fee.

YOU don't worry your barrister about his first charge the first time you employ him. You simply don't go to him for future service if you can't raise fees corresponding to his powers and his position. Just so with the printer. That is natural; it is in the inherent fitness of things.

WHAT prompts these notes is a particular clause in a will published in The Times—the will of the late Herbert Trench. He was a poet of considerable distinction. He directed his executors, first to publish with Messrs. Macmillan and print at Messrs. Spottiswoode's a free and fully revised edition of his book, "Poems with Fables in Prose," and a selection from his poems on the model of Mathew Arnold's "Golden Treasury" series. The Spottiswoode's mentioned are Spottiswoode, Ballantyne & Co., Ltd. Mr. Herbert Trench was a cousin and a personal friend of Mr. Richard Austen-Leigh.

PRINTERS do not get mentioned nearly as often as they should be in people's wills. Well, we may be nearer a new, a juster appraisal and habit; a more becoming decency as to the right attitude to the charges.

SUPPOSE I admit having a little overdone it in claiming this deferential recognition. The words may still have some usefulness. They may drive home the conviction that, at any rate, the printer is woefully wrong who goes to the other extreme and seems at times to be almost abject. Exaggeration, distortion, caricature, sometimes force entrance to a very simple truth which can't otherwise get in. Ruskin used to say about Dickens that his exaggerations were not untruths; they helped to make truths more realisable. In our smaller sphere and opportunities, we, too, may use the same weapons as best we can.

"How do you find printing trade?" a printer asked me to-day in Doncaster. I told him that I took my hat off to the printer, for I found him "contented wi' little and cantie" (cheerful) "wi' mair."

I MOVE about a great deal, and nowhere do I encounter the grousing employer. His turnover is down, say, by a fourth or a third, as compared with his good pre-war years, but he makes the best of a bad job. He keeps on his full staff as long as he can. He improves his equipment even in bad times—perhaps because of bad times. I've just seen one works where two or three hundred pounds have been spent in modernising one department and in clearing out the least valuable old types, and in letting the printers' furnisher turn old space-wasting cases into close-fitting practically dust-proof cases—and all in bad times.

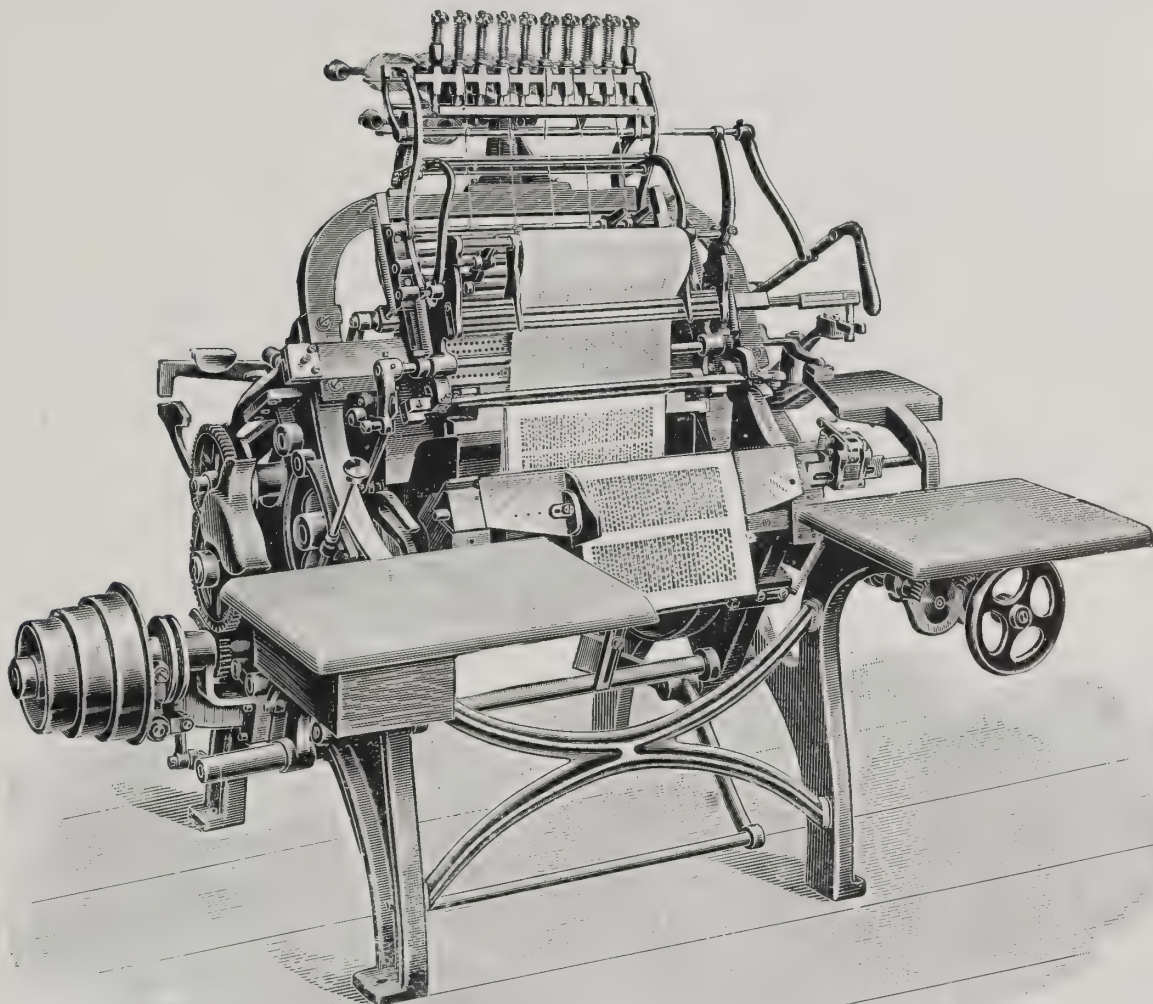
TING a ling! "Oh, Messrs. Keene, are we to do that job for you? What? They're as much as that below us. Very sorry. Better luck next time. Thanks for the opportunity to quote you. Good morning." And the next moment the same speaker is ungrudgingly receiving and passing some rather large printers' furnishers' invoices; and not a suggestion in his tone or bearing of this being out of keeping with his experience of an unsuccessful estimate just notified to him on the 'phone.

ONE overseer did certainly put to me to-day a feature of the cutting campaign which must not be overlooked. "When customers are quoted far less than we've been obliged to charge if we were to be businesslike at all, what sort of rogues are they calling us? Aren't they suspecting that we've been salting them all these years? Isn't it almost a cert. that they're saying that?"

"HULLO, National Joint Council. How are you this morning?" "Not very well, thank you. I'm really not myself at all." "And you, Joint Works Council, how are you this morning?" "I'm not as I ought to be, either—I'm not myself at all, either."

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IN truth, until you've got district Councils, you have really got neither the smaller nor the larger Councils. They may exist, and meet, and say some wise things. They may try to be practical, and to get things done. But it's not likely to be very successful. They may but show once more that you may do a good deal without doing a deal of good.

It should be serviceable to a man to have sound feet; it should be serviceable to him to have a sound head, but he might as well be without either if the connecting organs are absent.

WE'VE a stomachless, lungless organisation at present; the District Council nexus is not there. And, lacking it, the head and the feet lack their true nutriment and strength; they can't help each other as they might.

If we were having a good time in trade, I should still urge the formation of the district councils; it would be very desirable. But it should be hurried on now; it is not desirable simply. It's peculiarly the thing to do when all sorts of influences from within and from without are urging the individual printer to Ishmaelish aloofness.

DISTRICT Councils are large enough to educe a working philosophy from the experience and the imagination, and even dim-agnations—from the illusions—of the individual printer. And having thus got at what is really in his mind, it can persistently try to help him to ever clearer and clearer conception and ever wise and wiser conduct. The J.I.C. is too big and too infrequent in foregathering to do this so well. And how inestimably important clear and right thinking is.

WILLIAM SESSIONS, of "Estimator" and various fames, came from York the other day to talk to the North London Master Printers about the printer's own advertising. (I noticed, by the way, that some South London printers also came—to gather up some of the crumbs of wisdom that might fall from the rich North London printers' table.)

MR. SESSIONS is a dry pawky business philosopher. He dated a new era in his own business, he said, from the time that he realised that the public didn't want printing, but only what printing could do for them. He sold more from that moment.

THE draper didn't want bills or leaflets about his sale; he wanted money in his till instead of hats or ribbons in his window; and if some other things no way connected with print would serve to effect more quickly that transformation of hats and ribbons, dickens of a bit of printing would he order—let the printer issue forth ever such artistic products, it would be in vain.

I REMEMBER Lord Goschen, in his day a notable Chancellor of the Exchequer, writing a little book, "Imagination in Business."

SIR ERNEST RUTHERFORD, President of the British Association, the other day made a fine appeal for a combination of practical experimentation and imagination as the way to new attainment in science.

"MEN don't order print for the sake of ordering print," says the Prints of York (he deserves a title, he's so great—a helper of us all—and "Duke" of York is, of course, bespoken). "Would anyone order print," he says, for no cause? Who would believe it? Why then do they order. Let's enter their minds and help forward their legitimate desires."

So if the printer becomes an advertising enthusiast, and in due course an advertising expert, he may double his effectiveness as a helper of general business, and a helper of himself.

How many printers use their own print effectively, to advertise their printing.

Do that. And sell surplus plant if need be to do that. Reduce some expenses here and there if need be to do that.

FRANK COLEBROOK.

Music Printing at Leeds

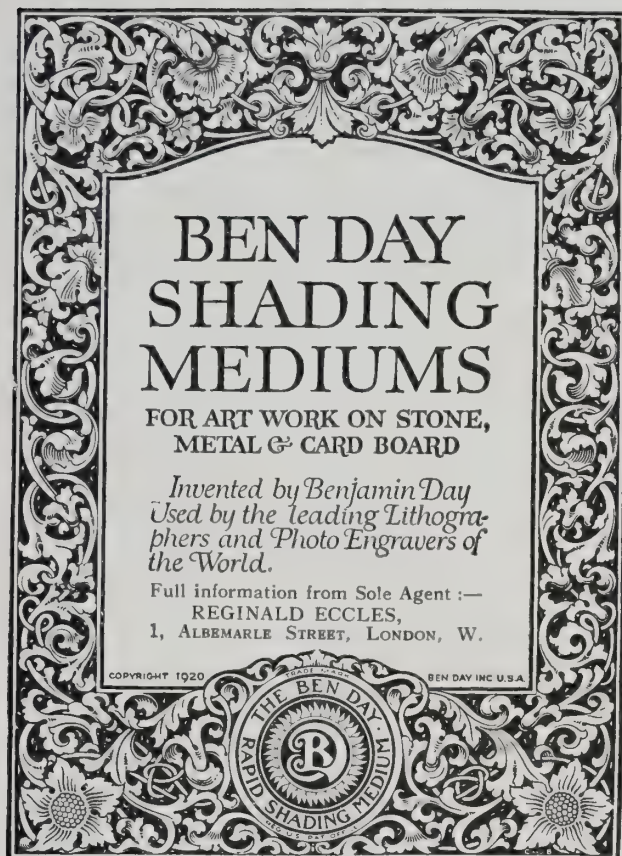
IN "Music Engraving and Printing," written by William Gamble, attention was called to the decline of music engraving and printing in this country. The large volume of work of this kind that goes to Germany is undoubtedly a serious reflection on the enterprise of English printers, and it is to be hoped that a strong effort will be made to restore to this country its previous proud position in the music printing trade.

German competition was felt keenly before the war, and the present rate of exchange is anything but favourable to this country, so that the slightly improved position created by the war is likely to be lost if further attention is not given to the subject.

We are interested to receive from Messrs. J. Blackburn, Ltd., music printers, of Leeds, some

specimens of music printing which they have produced by the application of modern methods to the problem. Messrs. Blackburn have developed the Richburn process, which enables them to undertake music printing on a strictly competitive basis, to reduce the cost of the printing of music, and thus prevent British compositions from again returning to German firms to be printed. From the examples which we have seen, the Richburn process can be adapted to any kind of original, whether ordinary engraved pewter plates or reprint from work that has been already published.

As a result of their enterprise, Messrs. Blackburn have received an increased number of inquiries from many parts of the country, and are prepared to undertake commissions for the trade.



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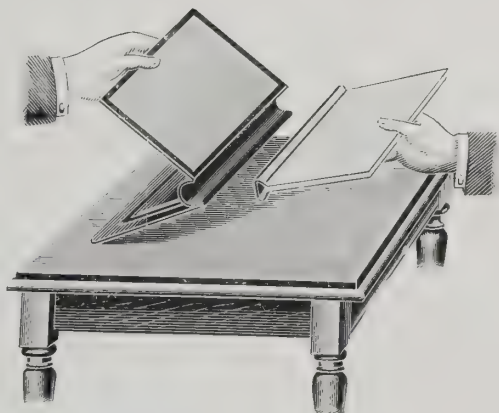
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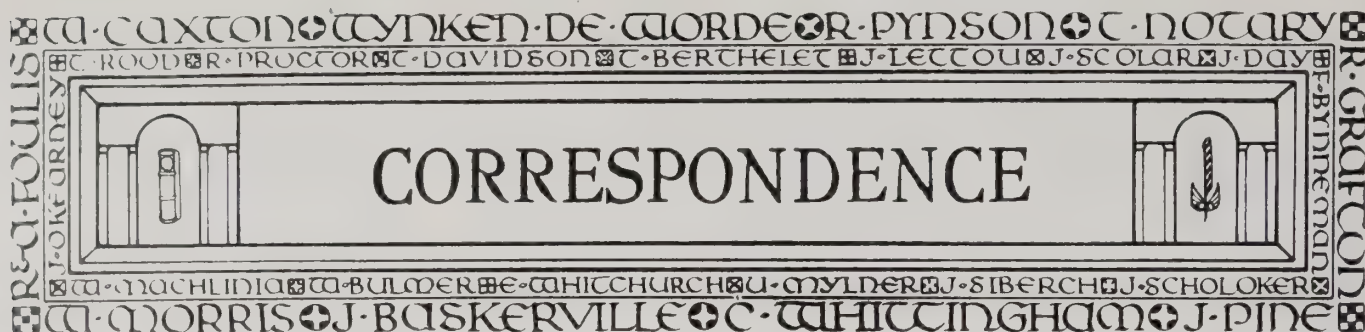
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Varying Prices

The Editor, CAXTON MAGAZINE.

Dear Sir,—I have read with very much interest the letter of Mr. Thos. L. Whitehead, and also that of your reviewer, with reference to the remarks you made in the previous number of THE CAXTON regarding the variation of charges in price lists.

Now what I took exception to was the authority of THE CAXTON being given to what I considered an unfair price. Your reviewer must of necessity have had before him the Estimator and the A.B.C. price lists, and therefore should have been conversant with what Mr. Whitehead now says—that the price on the A.B.C. list was for a poster only requiring $1\frac{1}{2}$ hours for composition, whereas the poster in the Estimator was allowing $3\frac{1}{2}$ hours—so that, after all, if you deduct the two hours' extra composition, there will not be so much variation.

Mr. Whitehead says that Eastbourne must be a nice place to retire to, and I can assure him it is. I know of no place in the British Isles so desirable to live in. We have a beautifully-kept and well-governed town, one of the finest promenades in the kingdom, gorgeous bathing, glorious downland walks, etc.; but the printers here have not retired; on the contrary, they have to work jolly hard for their living, and they enjoy it—"There is no fun like work."

This remark of Mr. Whitehead's arose through the time of one hour given for printing 25 double-crown posters. Facts are facts, and poster orders are not so numerous that they can follow one another on the machine; nor is it possible to save up the orders to do so, as the customers will not wait; so it often happens that when a poster has to be printed, it means a change of blanket, make-ready, run off, and then more often than not a clean-up, because the job to follow is perhaps a high-class catalogue. Having all this to do, I should like to know how much time is likely to be saved out of an hour.

Of course, I know the prices given by the trade printers, and I have no doubt that even at these prices they make a better profit than the jobbing printer; but there again we are up against what we often are in our trade—the specialists—and it would probably pay us better to send the posters to the trade firms, as they are able, through the volume of work of the same kind, to eliminate a lot of expenses that we have to face; but—and there is always a "but"—the customer would not wait whilst we sent the order to the trade printer, and therefore we are back again to the extra expenses involved through the variety of work.

Yours truly,

for STRANGE THE PRINTER, LTD.
(A. L. Strange, Managing Director.)

The Editor, CAXTON MAGAZINE.

Dear Sir,—I have read in your correspondence columns the letters in relation to the difference in prices for posters in the "A.B.C." price list and The Estimator, and I would like to call both Mr. Whitehead's and the Editor's attention to the fact that poster times vary in composition, some taking to set $1\frac{1}{2}$ hours, or even less, others taking three or four hours, or even more; and The Estimator covers all these ranges of time values it handled with intelligence. If reference be made to page 70, Poster Prices, these are based on $3\frac{1}{2}$ hours composition (the time shown on page 69), but if one wishes to base it on $1\frac{1}{2}$ hours' composition time, which at the hour rate of 4s. 4d. per hour includes the distribution, the price of 100 double crowns, according to The Estimator, would be 19s. 3d. This is easily done by deducting two hours' composition at 4s. 4d., plus profit.

It is plain that The Estimator is elastic as to time taken on composition of display work, and also is sound on its principles of hour cost rates and profit.

On page 630 of THE CAXTON MAGAZINE your reviewer points out that the trade houses (from all over England, including London), averages 18s. If this is the trade price, and there is a further retailer's profit to put on, how much is The Estimator too high in price on a $1\frac{1}{2}$ hour composition poster? The Estimator is built on Federation hour costs and profits, and if the times of composition are ranged by increase or deduction, .. correct valuation can be arrived at.

To my mind the point at issue is the amount of composition, and it is reasonable to say that you cannot set a $3\frac{1}{2}$ hour job in $1\frac{1}{2}$ hours, and that you cannot charge $3\frac{1}{2}$ hours for a $1\frac{1}{2}$ hour job, and in many of the tables in The Estimator you will notice a paragraph line, "for heavier composition, add to scale," and naturally for lighter composition you would "reduce."

I am not criticising the "A.B.C.," as I feel that Mr. Whitehead has made up his tables according to his experience and judgment, and class of work that he has had in mind when drafting out the tables, and I really think he has looked at the composition value of posters at about $1\frac{1}{2}$ hours, but unless he makes his poster table elastic to setting time, the prices are wrong, as no two jobs take the same amount of setting.

We all wish to encourage as much printing being done as possible, but surely we do not wish to encourage jobs that are costing more than is obtained for the work, yet generally the printer is much too prone to take on small work at prices which do not pay, especially where he is told that somebody has quoted a bit lower. This emphasises the need for printers to get together more strongly and fix standard selling prices for such work.

Yours truly, ED. JACKSON.

The Ebor Press, York.

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By FREDERICK S. BARNETT

PART II. SECTION III.—continued.

IT is hardly too much to say that the entire success of a house hangs upon the capacity of the countinghouse to analyse determinately the relations between outgoings and earnings of each separate department from week to week or month to month as may be wished. In the absence of such test certain well-known fallacies arise, as, for instance: (1) "There is a heavy and untraceable loss upon our warehouse"; (2) "The composing-room is just a great spending department"; (3) "The litho branch is a sumph which drains away all profits"; (4) "The only earning department is the machine room"; and so on. Where haphazard lack of systematic analysis prevails the managerial mind is in a continuous state of fog, and from such a condition numerous injustices of opinion and action may result.

In a business such as we are considering there is no earthly reason why any department should

either show a loss or rest under the imputation of incurring one. Each department, and each individual in each department, is to be regarded as having more or less direct dealings with the individual client of the firm—that is to say, every hour that is spent upon the production of a given piece of work by compositor, litho artist, stone polisher, machine-minder or assistant, warehouseman, cutter, binder, packer, despatcher, and whatnot, as also of the countinghouse itself, has to be considered as a debit against the said client; and it is in exact degree as the system in operation fails to secure this result that profit-leakages will arise. Is not this a clear proposition? We have endeavoured to show the distinction between "productive" and "unproductive" labour, and also how the former has to be made to shoulder the liabilities of the latter for the purposes of accurate accountancy. For the clearer demonstration we will suppose a week's operations in a small letterpress department, comprising leading hand, journeymen, apprentices, etc.

COMPOSING-ROOM. Statement for Week Ending April 13.

Worker	Ap. 7		Ap. 9		Ap. 10		Ap. 11		Ap. 12		Ap. 13		O.T.	Amount charged out			Wages		
	s.	d.	s.	d.	s.	d.	s.	d.	s.	d.	s.	d.		£	s.	d.	£	s.	d.
A.B.	8	0	14	0	12	0	16	0	13	6	16	0		3	19	6	3	10	0
B.C.	6	0	13	0	11	0	10	0	13	6	12	0		3	5	6	2	15	0
C.D.	7	0	14	0	14	0	12	6	14	6	10	6		3	12	6	2	15	0
D.E.	7	0	8	9	12	3	11	9	10	6	13	0		3	8	6	2	15	0
E.F.	6	3	12	0	11	0	12	6	10	6	9	0		2	18	0	2	15	0
F.G.	5	6	8	9	10	6	9	0	12	0	7	0		2	16	0	2	15	0
G.H.	5	6	14	0	11	3	8	0	9	0	10	6		2	13	0	2	15	0
H.J.	8	0	16	0	12	0	14	0	15	0	13	0		3	18	0	2	15	0
J.K.	5	3	10	6	8	9	9	6	7	0	10	6		2	11	6	2	15	0
K.L.	4	6	8	0	5	6	7	6	8	0	6	0		1	19	6	2	15	0
L.M.	1	9	4	3	3	6	5	3	3	0	—				17	9	1	5	0
M.N.	2	3	7	0	5	3	8	0	4	6	—			1	7	0	1	5	0
N.O.	—		3	6	—		—		—		2	6			6	0	1	5	0
O.P.	—		1	9	—		—		2	6	—				4	3		15	0
P.R.	2	3	3	6	—		2	0	—		2	0			9	9		17	6
														£34	6	9	33	12	6

The figures given are purely arbitrary and employed to show the variations that *do* occur between "productive" and "unproductive" labour, from day to day. The amounts "charged out" are, of course, based upon actual wages plus the proper relative proportion of "establishment charges." In the example it is exhibited that the sum "charged out" is marginally greater than that expended in wages, and therefore the department has paid its way, and it may be taken that the percentage added to actual cost to cover "establishment charges" is correct or sufficient. These represent gross costs; the firm's assumed profit occupies a separate line after the costs of all departments have been added together prior to being carried to the ledger and invoiced to customer.

The *principle* involved is adaptable to every department, though the sources from which the "unproductive" charges have to be met naturally vary: as, for instance, those of the warehouse (practically all "unproductive," consisting of receiving goods inwards, laying-out, conveying from department to department, despatching, etc.) must as before indicated, be drawn from the percentage of prime profit assessed to stock. Where there is a retail counter trade, the $33\frac{1}{3}$ or 50 per cent. prime profit affixed must cover all labour involved in effecting sales plus establishment charges, readily analysed where a proper system of counter check-books is employed.

It has been suggested above that these analyses may be taken weekly or monthly, but the writer would emphasise the advantages of the shorter period being adopted. The departmental returns are collected daily, and the costing clerk will find that the tabulation of such an analysis as has been exemplified will be very expeditious if carried out *pari passu*, whereas if left to accumulate the task becomes onerous and he may find difficulty in allotting time to it. Moreover, it will be regarded as evidence of smart administrative work on his part if he be able to meet any unexpected and sudden demand for information promptly and closely *up to date*.

The weekly statement may well be supplemented by a monthly or quarterly one, showing all departments grouped together, thus affording to the proprietor or directors a bird's-eye view of the position, rendering it clear whether all is proceeding well and orderly, or whether any changes in the basis of charging out work or supplying estimates are necessary. To sum up, there is here scope for initiation and the exhibition of administrative ability that may certainly be expected to reap its reward in due season.

WORK IN PROGRESS.

We may appropriately introduce at this point a consideration of another item that falls within the purview of the countinghouse, expressed by the above heading. In establishments of comparatively small dimensions and a limited sphere of operations, naturally there is little difficulty in arriving at an estimate of the present and future position. But in one whose arms reach over or beyond the whole area of the country, covered possibly by commercial representatives in all its sections, it becomes a very vital question, and the policy of "look-aheadness" must be ever on the alert. It is not the amount of work in hand to-day or to-morrow that occupies the anxious consideration of the management of a concern employing hundreds, or perhaps a thousand or two of workers, but the probable position months ahead.

The first step towards reasonable consideration of this matter is a close maintenance of touch with work actually in progress, and where there is an efficient system of order and costing sheets in operation there is small difficulty in its presentation. It is well within immediate reach of the countinghouse; the chief desideratum is a simple method of classification so that the distinctive departmental records may be gauged. At the directors' meeting, immediately following upon the question of finance, that of contracts in hand and in prospect is certain to be dealt with, and it is upon the facts elucidated that all future action depends. For example, representatives "on the road" receive their instructions as to the raising or lowering of quotations, dates of delivery, and so on. Coincident with this arises the question of resources, mechanical and otherwise, and the necessity of maintaining, increasing, or reducing staffs. All these things have to be regulated according to the "view ahead," and the directors rely upon the degree of intelligence displayed by the countinghouse in laying out the facts.

The work-in-progress statement further, to some extent, indicates the actual progress of the firm concerned. Thus, this may show contracts in hand £100,000, as compared with £115,000 three months before and £120,000 a year ago. Work partially completed may reveal a similar falling-off, as £70,000, £75,000 and £80,000 respectively. Or, on the other hand, the situation may be reversed. What we wish to impress is that directors look to the countinghouse to supply them with ready and reliable information upon which they may base their operations in the present and the future. No permanent success can be built up on a hand-to-mouth policy.

In this connection it is permissible to point out that by keeping a careful eye upon work in progress the countinghouse can frequently be of much economical service to executive departments. A periodical examination of uncompleted order sheets will reveal that certain contracts are being "held up" for unexplained reasons. Work is shown to have come to a standstill, as betrayed by the circumstance that no costs have been carried to the costs sheet for a given time; therefore, the money already spent thereon is "lying dead," and payment under the contract is delayed. Paper stock connected with it may have been purchased and paid for. Such "hold-ups" or delays most frequently occur in respect of bookwork. Authors and publishers have their own views as to return of proofs for press, and it often results that where it was contemplated that a work would occupy three months in production, four times that space is demanded, and this entails loss of interest on money laid out and material locked up. Therefore, as stated, the countinghouse should have a careful eye to such work that should be but is not really "in progress," and take any available steps to facilitate completion.

The Earthquake in Japan

FOUR hundred employers in the printing works of the British and Foreign Bible Society perished in the recent earthquake. The premises, plant, and plates were all destroyed. The earthquake occurred whilst work was in full operation, and there are only six survivors.



The Chairman of Cropper and Co., Ltd.

SIR STEPHEN KILICK, upon whom the honour of a knighthood was conferred on his retirement as one of the sheriffs of the City of London, is chairman of Cropper & Company, Ltd.

The Oldest Newspaper Proprietor in Scotland

MR. JOHN JAMIESON, who died in Edinburgh last month, aged 93, a partner in Messrs. Jamieson & Munro, printers and publishers, Stirling, was probably the oldest newspaper proprietor in Scotland.

Assistant Secretary to the Federation

MR. W. T. HARROD has been appointed assistant secretary to the Federation of Master Printers in succession to Mr. W. Willett. Mr. Harrod has been engaged in important publicity work, and is about to be called to the Bar.

Lloyds News

FROM Jan. 1 next Lloyds News will be issued under a new name—The Sunday News. For family reasons it was made a condition that at the end of a certain period the old name should disappear and a different one take its place.

The Gadget

THIS is "a small effort for a big cause"—an amusing 12 pager written by Bob Leathart on behalf of the Printers' Medical Aid. We hope it will be successful in adding further to the subscription list of this most deserving society.

Irish Master Printers

AT the half-yearly meeting of the Irish Master Printers' Association, presided over by Mr. David Irvine, of Londonderry, Mr. Williamson, Secretary of the Federation Costing Committee, was present, and spoke on "Reducing the cost of printing."

The Work of the Proof Readers

MAJOR ASTOR, M.P., presided over the 29th annual dinner of the Readers' Pensions Committee in London on October 20, when excellent speeches were made by Col. Sir Arthur Holbrook, M.P., Mrs. Belloc Lowndes, Sir Owen Seaman (editor of Punch), Sir William Berry, and the Chairman.

The idea of providing pensions for old and disabled readers originated with the late William Hilton, for a number of years—in pre-trade union days—the genial and efficient chairman of the Association of Correctors of the Press. Aided by devoted voluntary helpers, William Hilton lived to see his cherished scheme materialise; one of the Readers' Pensions was founded in his memory and bears his name.

Prisoner Printers

WE understand that Mr. Horatio Bottomley is engaged in the prison printing shop at Maidstone Gaol, where "he has proved himself a capable compositor." Mr. Gerard Lee Bevan, the ex-chairman of the City Equitable Fire Insurance Company, is also a prison printer.

The Warrington Guardian

THIS well-known Lancashire newspaper, with which Mr. J. C. Coppock is identified as managing director, has just issued a souvenir number in celebration of its 70th anniversary. One of the first typesetting machines was invented by Dr. Mackie, who founded the paper, and was its first editor. The title of the firm is still Mackie & Co., Ltd. As most of our readers know, this newspaper is but part of the great business of this important printing establishment.

Penny Post

SIGNS are not wanting that we are within sight of the restoration of the penny post for letters and the halfpenny post for postcards. Following a prediction to this effect at the annual meeting of Messrs. Raphael Tuck by Sir Adolph Tuck, there appeared a letter in The Times from Mr. Kellaway, an ex-Postmaster-General, urging the restoration of these pre-war facilities, and since then the following correspondence has passed between Lord Blyth and the Chancellor of the Exchequer.

In his letter to Mr. Neville Chamberlain, Lord Blyth said: "I am convinced the man is to be envied who, on behalf of his Government, is able to announce the inauguration of a universal penny post, for it will surely earn the enthusiastic appreciation as well as the grateful acknowledgment of everyone engaged in trade and industry, as well as of private correspondents all over the civilised world, and will result in increased and ever-increasing business almost unthinkable in volume."

Mr. Chamberlain replied: "I fully appreciate all you say about penny postage, and although I cannot agree that the advantage to be gained by it at this moment would counterbalance the inevitable loss of revenue, I am confident that the time is not far distant when this will be so, and I hope that it may be even earlier than I anticipate. I am sure that when it does, you will be able to congratulate yourself upon having contributed to hasten it."

In a letter to Lord Blyth, Colonel J. Reid Hyde, resident secretary to the Canadian Delegation to the Imperial Conference, refers to the Postmaster-General's speech on Tuesday, and adds: "Penny postage was sympathetically dealt with; in fact, urged in various quarters, and I have a feeling that the movement for a re-introduction of penny postage received considerable impetus."

What is a Printer?

IN our town there are two builders who do most of the work of the town between them. Both are good members of the community, but they perform different functions and do quite a different class of work.

The first is a jobbing builder. He looks after cottage property, does minor simple repairs, and does what he is told to do, and charges low prices. He gets most of his work because he quotes low prices. The man himself is generally behindhand with his accounts and manages somehow to make a living of it.

The second man is different. He also is a builder, but *he has ideas*. When anyone wants something, and they do not quite know what, they go to Builder No. 2. He suggests and contrives and pleases his customer practically always, and *seldom does he get a query as to the price*.

How like one trade another is. There has never been a day and generation when printing was more general and more important in the life of business and the world generally than it is to-day, and there never was a time when the prices were cut so much, yet despite the great mass of printing now done, more still is desired by business, if it is done in such a manner as to carry the message.

To-day is a day of selling by advertising, and during the last few years business men, finding a limit to the possibilities of reaching out over the country to get business through their personality or that of salesmen, are beginning to look to the written and printed message more and more. There are indeed businesses of all kinds, which are waiting for some one to sell them the idea of the printed salesman for their particular need. This fact offers to the printer both the possibility of service and of creative printing. And it's a large opportunity. The world is full of printed messages going through the post daily—tons and tons of them.

A little analysis will show that an appalling amount of this is wasted. It never gets past the office boy or the junior; or if it does, barely touches the hand and consciousness of the receiver on its way to the waste basket.

Why? Because it is unattractive. Because even if printed by a printer who knows his trade, it shows no evidence of treatment by anyone who knows how to get up a message that will reach.

Too much printing looks as if it was born of the question, "How cheaply can it be done," instead of, "How can it be printed to bring the greatest return." And yet, the latter question is the most vital question that ought to be asked of any printed matter used for selling.

There appear to be possibly two reasons why this question is not asked more often. The first is that the man who wants to send the selling message knows the facts so well and knows so little of human nature that he can't cast his imagination sufficiently well into the presence of the man about to receive the message, who has no initial or long-considered interest in it. He cannot, therefore, mentally weigh the thoughts of the receiver and figure what qualities in that printed message will make it hesitate long enough in his hands to get reasonable attention. The sender thinks more of the sending than of the receiving.

A second reason why the question may not be more often asked may well be that it is thrust aside too vigorously by the consideration of "How cheaply can I get it done?" Now from time immemorial, when ambassadors have been sent with messages that were worth while, they have been dressed in gorgeous raiment, with presents, with attendants, with ceremony. The sender asked himself, "How can I make an impression with the person who is receiving my ambassador? How can I get him to do what I want him to do?"

So he thought of the reception his message was going to get. He thought of the receiver of the message. And he acted on his conclusions. His conclusions led him to do the impressive and beautiful thing.

Well, what is the difference to-day in human nature, except simplicity? The message must still be attractive. It must still appeal to that something in human nature which attracts attention. And if the sender, casting his spirit into the presence of each one receiving his message tremblingly watching how it is received, watching the message of others meet or fail of attention, could ask why and why not—as he ought practically to do, mentally anyhow, both of his letters and his printed messages—he would discover that a message to attract must have something of quality, something of the beautiful in its feel, its look, its form, its colour, its appearance, in order to appeal to that which is in the soul of every man—the love of the beautiful.

He would discover that men and women like beautiful paper, beautiful printing on a fine background, no matter how simply done; and a fine harmonious colour combination in a picture.

Human nature hurried, perhaps careless, must needs be impressed in a letter paper by a crispness, a whiteness, a body of quality which makes it stand out in the pile if an impression is to be made.

Human nature, loving the beautiful especially in texture and colours, must find itself lured by good printing on expressive paper, or by some novelty of paper or presentation, if its quickly shifting attention is to be drawn and held.

So here, then, is the great and growing opportunity for service on the part of the printer to his customer. The question the printer ought to ask—unless the advertising man or artist has already asked and answered it—is this: "What do you want to accomplish by this work?"

And perhaps, yes, much more than perhaps—the customer awakened to the fact that merely to print and post is not to assure reading—will discuss, not price, so much as results—not cheapness, so much as what is necessary to achieve the result. He will soon learn to trust and deal with the printer who deals with him on that basis of service, which will often mean profit for printing—service, and not unprofitable competition on jobs.

What is a Printer? He can be the same as the jobbing builder who gets told what to do and does it at a low price. He can also be the man of service and ideas whose work is not out for competition, but is based on work plus service. To this sort of printer there is no trouble as regards cut prices. No competitor worries him. Isn't it up to more of us to develop this idea when dealing with our customers?

The Caxton Magazine

ESTABLISHED 1899

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Telegrams: SEGDIB (WESTCENT) LONDON.

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*All Editorial Communications should be addressed to the Editor, THE CAXTON MAGAZINE,
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THE CAXTON MAGAZINE

A PROGRESSIVE ORGAN
OF THE GRAPHIC ARTS

Edited by A. E. OWEN-JONES

Printers' Pension Corporation

A Wonderful Festival

ONCE again faith has been justified, the lamps of hope replenished, and a worthy pride sustained. The 96th anniversary festival of what is known as the Printers' Pension Corporation, held at the Connaught Rooms, London, on Tuesday, November 13th, was a veritable triumph.

This is not a good business year—to put it mildly—and men are finding it easy to restrain their philanthropic tendencies. Subscription lists to charitable organisations are suffering in consequence. But not the Printers' Pension Fund! With the exception of the memorable year when H.R.H. the Prince of Wales presided, never has there been such a generous response to the appeal, never has so much money been raised. If printers are living on their losses in these times what a promise for the fund when business improves.

What a festival this is! Printers from all parts of the kingdom wend their way to it as though keeping a sacred trust. One of the finest tributes to the place it holds in the heart of our craft is that on the night—the eve of a dissolution of Parliament—Members of the House and candidates for membership—whose thoughts must have often wandered to far-off committee rooms—were there. First things came first. To these men, as to us all, it is an enduring pride to be associated with such a Corporation. This festival night abides a fixture year by year, and the joy of meeting friends and men of the friendly spirit, and the great hearts of our industry, is too choice a thing ever to forego.

Socially this festival is a great function. See the names of those present. Let every printer in the land read them to his children, and let every printer have it in his heart to take his sons, as soon as they are old enough, to enjoy and appreciate the privilege, and initiate them into the splendour of the printing craft as it shines forth in this great company of worthy men.

Sir William E. Berry, Bart., who presided, and paid gracious tribute to those who had laboured faithfully to secure the success of this festival—himself contributed very largely to this end. Not only by his own generous contribution, and the influence of his presidency upon the many important printing establishments, directed under his control, but also by the forcefulness of his strong personality behind the year's work.

This year we give a complete list of those present at the banquet, and are glad of this opportunity to glory in this festival as helping on the movement to foster a pride in the printing craft.

Supporting Sir William Berry at the high table were:—

Sir Joseph Cook, G.C.M.G. (High Commissioner for Australia), the Right Hon. Lord Askwith, K.C.B., Mr. Cecil B. Harmsworth (Vice-President), Alderman Sir William A. Waterlow, K.B.E. (Vice-President), Sir Woodman Burbidge, Bt., Mr. W. Pett Ridge, Sir Edward M. Iliffe, C.B.E., Mr. W. Howard Hazell (President, London Master Printers' Association) (steward), Mr. G. Holt Thomas, Sir Bertram McKennal, K.C.V.O., Sir Henry E. Brittain, K.B.E., LL.D., M.P., General Bemrose, Mr. W. A. Clowes (treasurer and trustee), Lieut.-Col. H. Rivers Fletcher, O.B.E. (President, Federation of Master Printers of Great Britain), (steward), Alderman Sir G. Rowland Blades, Bt., M.P. (Vice-President), Mr. C. H. St. John Hornby, Sir Ernest Hodder Williams, C.V.O., Sir Edward Stern, Bt., Sir Peter McClelland, K.B.E., Colonel Sir Charles C. Wakefield, Bt., C.B.E., Colonel W. D. Coles, Mr. Ernest Le Bas, Mr. H. Langley Jones, Mr. T. W. Fletcher, Mr. Geo. Eaton Hart (steward), Mr. W. H. de Bolty, Mr. Albert H. Caslon, Mr. Chris. A. Caslon, Mr. Eric Bowater, Mr. Archibald W. Rider, Sir Frederick Becker, Sir Frederick W. Bowater, K.B.E. (steward), Mr. Walter Spalding, Mr. T. Werner



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The other guests were:—Messrs. C. H. Adams, Frank Adams, Robertson Affleck, J. T. Ager, B. Albert, D. Alexander, W. Alleston, W. Anison, R. J. Angus, A. W. Arnold, J. Ash, E. C. Austen-Leigh, J. B. Aves, W. T. Bailey, S. G. Baker, S. J. Baker, H. J. Bale, F. C. Barber, John E. Barber, J. Barnes, W. Barrett, J. A. Barrow, R. A. Bartlett, C. Arthur Bates, Peter Bausch, J. D. Beaven, Kenneth Beaven, H. Beavis, J. H. Bedford, A. F. Bell, Albert Bennett, F. Bennett, Seymour J. Bennett, I.S.O., J.P., A. W. G. Berrill, W. J. Berrill, M. Bertaulk, G. T. Biddlecombe, A. J. Biggs, M.B.E., J. P. Bland, A. B. Blayney, H. C. Bolton, Stanley Borrie, G. W. Bourne, Right Hon. C. W. Bowerman, M.P., Messrs. C. W. Boyce, H. R. Brabrook, F. A. Brant, Lieut.-Col. R. Gordon Brew, J.P. (steward), Messrs. A. H. Brewster, F. Rutherford Briant, F. W. Bridges, A. E. Brown, F. Brown, H. T. Brown, P. G. Bryant, H. Budd, A. H. Bull, A. J. Bunce, W. A. Bunner, W. I. Burch (steward), W. H. Burchell, C. Burrell, R. T. Burt, William Burt, H. B. Cahusac, A. J. Cannon, F. L. Cayzer, Alfred Chadwell, N. Chambers, G. F. Chapman, A. D. Chater, Lionel G. Chater, F. W. Cheyney (steward), W. H. Christopher (collector), Lee Clark, W. P. L. Clark, A. Clay, W. J. P. Clifton (steward), B. W. Coan, W. H. Cockle, Horace Cole, H. J. Coles, A. E. Collins, W. J. Connoll, C. Cook, Charles Cook, C. R. Cook, H. Coombes, E. Cooper, Percy A. Cottingham, H. Courtier, G. Cox, Ward Cox, W. Ilston Cox, W. Crafter, S. F. Crampin, W. H. Crosby, T. J. B. Cross, Fred Cumbers, Sydney Cumbers, W. W. Curtis, Chas. Dalziel, F. R. Daniels, A. Dargavel, C. Davis, E. Davis, G. W. Davis, J.P., A. J. Dearson, Geo. H. Dennis, F. J. Dexter, Hugh W. Dixon, J. E. Dixon, W. H. Dooley, B. Dove, S. G. Drew, J. H. Drewett, Newton G. Driver, C. J. Drummond, J.P. (Deputy-Chairman of Council), Claud Dudley, F. C. Duncum, Geo. E. Dunstone (steward), J. Dyer, A. E. Earle, Arthur Earle, J. H. Earnshaw, Geo. E. Easterbrook, W. H. Edbrooke, C. W. Edwards, C. S. Elliott (Council), G. D. Elliott, Herbert O. Ellis, Alfred J. England, H. J. England, J. M. Evans, Phil Evans, C. E. Eylemberger, W. H. Eyre, W. H. Faber, D. Farmer, J. R. Fayres, W. E. Field, Edgar Fifoot, G. McLeod Firman, A. Fishburn, J. H. Fishburn, T. Fishburn, R. B. Fishenden, W. Fleming, E. J. Flowerday, H. Forrest, George T. Foxon, Brodie Fraser, G. H. T. Freeman, H. Froude, H. F. Fuller, H. Furnival, R. B. Furnival, E. Gamage, H. Gardner, J. W. Garner, F. R. Garrard, A. R. Gatter, W. J. Gee, T. W. George, Eric N. Gibbs, M.C., R. J. Gibbs, R. R. Gibbs (Council), A. Oscar Gilby, T. R. Gilby, W. H. Gill, G. W. Gilson, F. W. Glossop, B. Goddard, Cyril E. Goddard, H. C. Goodall, D. Goodspeed, A. E. Goodwin, F. Goulding, Clement Graham, C. Graham, S. Grant, H. W. Gray, W. G. Gray, H. Green, David Greenhill, A. G. Greenwood, C. J. Grey, F. J. C. Grey, R. Griffin, Josiah

Griffiths (steward), G. H. Grimaldi, H. W. Grisby, A. C. Gronow, A. G. Gronow, C.B.E., W. H. Hagon, C. W. Hall, G. Hamilton, — Hanhart, W. Harman, A. C. Harnet, R. Harris, T. Harrison, Sydney Hart, W. T. Harverson, W. J. Harvey, J. P. Hassell, G. B. Hayne, T. Heaton, W. E. Hebditch (Council), F. Hedger (Council), Arthur Hersee, A. Hewitt, T. H. Hewitt (steward), Frank Heywood, Horace M. Heywood, C. E. Higgins, H. F. Higgins, G. F. Higham, H. Hildersley, A. Hill, A. Hills, R. E. Hodgkins, Frank Holroyde, L. Holt, W. J. Holt, J. Hood, W. H. Hoppe, J. Horsburgh, J. W. Howard, Fred Howe, H. H. Howes, H. Wilson Howes (steward), V. A. Huggins, J. Hughes, J. A. Hughes, Fred D. Hull, F. W. Hume, A. Humphreys, G. N. Hunter, Hugh N. Hunter, A. Hurst, F. Hynds, A. R. Iago, Bruce S. Ingram, A. P. Innocent, G. Isaacs, Geo. A. Isaacs, J.P. (steward), C. W. Iveson (Council), Lieut.-Col. the Hon. Cuthbert James, C.B.E., M.P., Messrs. S. Jarden, C. P. Jarman, A. E. Jarvis, Cecil S. W. Jenkins, Frederick Johnson, A. W. Jones, F. C. Jones, H. J. Jones, T. V. Jones, L. Kaufman, C. J. L. Keeble, E. C. Keliher, A. J. A. Kennedy, P. W. Kennett, Dr. H. C. Killingback, Messrs. H. C. Killingback, J. W. Killingback, W. J. Killingback, jun., E. W. Kilsby, Henry King, W. Langbein, Alfred C. Langley, Ernest C. Langley, F. L. Laverton, Graham Lavington, F. J. Lawson, W. Lay, L. J. Lean, L. Lean, Charles Lee, F. W. Lee, O. Lehmann, E. Lesser, O. H. Lesser, F. P. Lewingdon (Council), Lester P. Lewingdon, R. Lewis, W. J. Light, J. Lillie, G. Limbrey, H. Linfield, A. R. Linforth (steward), H. Ling, W. L. Lintern, H. Linzell, W. T. Lipscombe, W. H. Lock, H. W. Longley, Francis Lorang, F. G. Lougee, Geo. J. Loveland, A. W. Lovering, E. A. Lowe, R. H. Lucas, H. P. Lunn, T. W. McAra, G. Maddams, E. K. Maers, G. H. Marks, Lieut.-Col. E. L. Marler, Messrs. R. A. Marples, A. J. Marshall, W. Marshall, A. Martin, Arthur Martin (steward), Edward Martin, Walter A. Masters, W. Matthews, G. A. Maxwell, G. E. Maxwell, H. E. Meecham, S. Merrill, T. H. Middleton, J. Miller, D. G. Milne (steward), W. J. Minords, A. Minton, A. E. Moore, E. A. V. Moore, Eric W. Muirsmith, C.A., A. H. Munday, H. Murch, E. Mynott, J. Mynott, F. C. Napier, T. E. Naylor, J.P. (steward), James Neill, S. W. Newcombe, W. Lister Newcombe (steward), Fred Newton, H. Newton, A. Nicholls, H. E. C. Nicholls, Ivor Nicholson, Kenneth Nicholson, W. R. Nicholson, E. G. Nixon, J. O'Connell, Arthur O'Connor, A. Oddy, A. E. Offord, G. R. Osler, G. E. Oswick, A. E. Owen-Jones, F. R. Palmer (steward), A. Parbery (steward), W. Parbery, P. M. Parish, H. F. Parker, J. Parker, F. D. Parkinson, C. Pattell, Alfred W. Paul (Council), Alfred W. Paul, jun., Arthur W. Paul, E. M. Paul, C. Payne, David Payne, J. F. Payne, J. E. Pearson, W. H. Pennell, S. A. Penney, W. A. Perkins (Council), W. J. Perkins, M.I.C.E., Frank F. Pershke, Phil Pershke, W. Pershke, G. Phillips, H. V. Pointon, G. B. Pope, T. Porter, Dr. W. E. Porter, Mr. W. Pottell, Major W. Powrie, Mr. R. R. Pratt, Press Association, Messrs. H. J. Pye, H. A. Randell, I. E. Reeve, T. Reeves, A. G. Reveirs, G. L. Reveirs, G. P. Reveirs (steward), H. A. Reveirs, Chas. I. Richardson, L. Robinson, W. S. Robinson, C. H. Rogers, W. Ross, C. H. Roud (steward), F. Royce, H. J. Salmon, J. J. Sampson, P. M. Sanderson, A. Sargent, L. Sarjeant, L. W. Saunders, W. H. Saw, J. C. Schroader, A. Scott,

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Patron - His Majesty The King.
President - His Royal Highness The Prince of Wales, K.G.

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Master Printers,
Managers and
all engaged in the Printing Industry**

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THE SPEECHES.

After the loyal toasts were duly honoured, the President proposed the toast of the evening. He said: My Lords and Gentlemen,—It is my duty to present to you the toast of "The Continued Prosperity of the Printers' Pension, Almshouse and Orphan Asylum Corporation." (Applause.) In doing so, I am reminded that at this annual festival ninety-six gentlemen before me have proposed this toast, and for the benefit of those of you who have not attended the ninety-six dinners, I would like to say that the list of chairmen has included eight members of the Royal Family, four Prime Ministers, two or three diplomats, two Archbishops, and a round dozen of Lord Mayors. (Applause.) I think it can be taken for granted that all these distinguished people who have preceded me in this chair have said all that there is to be said about this toast, and of recent years Mr. Mortimer has taken the precaution of preserving the records of all those speeches, and I have discovered the reason why he keeps them. When he approaches you as to the coming festival of the year you at once say, if you are at all like me, "That's impossible, I shall have to make a long speech." And he at once replies, "Oh, dear me, no! I have got the records of some of the speeches delivered by your predecessors. You will find all you want to say in them." (Laughter.) I have had and studied those records, and one thing I have learned is the way in which this Society was founded. That has provided a point for, so far as I can see, every president who has preceded me. Mr. Cecil Harmsworth—who I am glad to see with us to-night—(applause)—has presided on two occasions—I think they were consecutive years—and he had the audacity to tell the story each year; and Sir William Waterlow, who presided only two years

ago, he also told the story. The story is a very simple one, and it is not without its lesson to all of us. It appears that in the year 1826, two young pressmen were printing off a job, and they found that that job had to do with the foundation of a pension society for another trade. They thought that would be a splendid thing for the printing industry, and so they started the Printers' Pension Corporation as you know it to-day. The real point of the story is that in due course they both fell on evil times, and they finally became pensioners of the Society. That is a lesson for all of us. It shows how much these charities and these pension funds are needed. I have had thirty years of hard work in the printing and publishing trades, and I know what a dangerously small pittance I have been able to amass in that time. It follows that I have been able to appreciate the action of those brothers very much, and it follows that it is a good thing, I think, for all of us to start these pension funds. Well, the Printers' Pension Corporation is, as you know, the main fund of the kind connected with the printing industry, and I think it is only due on this occasion of festival that some recognition should be paid to the men who make this fund possible. (Hear, hear.) First of all, there is the work of the Auxiliary and Pension Associations. These associations are at work all the year round. Many of their members give the whole of their spare time to the work of the Printers' Pension Corporation, and the splendid results they achieve is shown by the fact that in to-night's festival book you have an amount of nearly ten thousand pounds to their credit. (Applause.) Then there are the local collectors in all the large printing offices; and finally there are the stewards, and what this Corporation would do without the work of the stewards I do not know. I feel particularly proud myself to-night at the excellent results they have achieved this year. Many of them are friends of mine, and some of them are business colleagues of mine, and I should like to thank them, both on behalf of myself and the Council, for the splendid work they have done. Each year they seem to go on increasing their lists. They seem to rope in more and more of their friends, and were it not for the fact that they are working in what has been described as one of the most charitably-minded businesses in the country, I am sure not one of them would have a friend left to shake hands with him. (Laughter.) Gentlemen, I am acknowledging their work for two reasons. One is that it is due to them, and the second is that we want to use their work as an example. I see around me to-night many men whom I suspect have been brought here as possible victims by generous friends. I think they have been brought here for the purpose of studying and acting upon those insidious looking pink slips which you all have before you, and I think the idea of those friends is that they shall presently leave behind them with Mr. Mortimer something more than the cost of the dinner they have enjoyed. For their benefit I would like to say that in ninety-six years the Printers' Pensions Corporation has distributed over five hundred thousand pounds. (Applause.) Every year the demands grow greater with the development of the business, and to-day nine hundred aged printers and widows are receiving pensions at a cost of nearly twenty thousand pounds per annum. In addition, there are the almshouses at Wood Green, to the working of which Sir William Waterlow paid such splendid

tribute two years ago. They cost six hundred pounds to maintain forty-five inmates. Then there is the Orphan Fund, and that costs eight hundred pounds per annum. Then, finally, there is another, and, if you can discriminate among these funds, perhaps the most important of all the funds connected with the Printers' Pension Corporation, and that is the fund which has to do with the war orphans. Something like two thousand members of the printing trade were killed in the great war, and, as some of you remember, a pledge was made by the printing trade that they would look after the needy orphans of those printers. Well, the position to-day is that a thousand children are receiving grants, and the cost of these grants comes to ten thousand pounds per annum. Already fifty thousand pounds has been distributed in that fund, and if it is to go on—and I think you will all agree it must go on—(hear, hear)—then another fifty thousand pounds is required if we are to meet the obligations of helping those children until they attain the age of fourteen years. At present we have an overdraft of nearly twenty thousand pounds, and for that reason the Council have decided that the whole of the collection received in connection with this year's festival shall go to the War Orphans' Fund. (Applause.) My lords and gentlemen, in making this appeal to you, I am not unconscious of the fact that in many branches of the printing trades to-day abnormally high wages are being paid to the men, particularly in the newspaper end of the industry and I am not overlooking the fact that many people think that these men should provide for their own pensions. I am not going to argue that question to-night, but I would say in passing that personally I do not think it is the question of high wages which is bothering the printing trade; it is the question of the inequality of those high wages and of the many restrictions, I was going to say stupid restrictions, which the unions have put upon the working of the printing offices to-day. I do feel that we could maintain the high wages that are being paid in the printing trade to-day if we could remove some of those restrictions which are undoubtedly hampering the enterprise of the trade and doing serious injury to its development. (Applause.) My lords and gentlemen, I know that income tax to-day is pressing on us all, and some of my friends here to-night tell me that super-tax is the same sort of bother. (Laughter.) I know that trade is bad, and I realise that we have no longer with us that beautiful tax which induced extravagance so much, the Excess Profits Duty. But, on the other hand, there is some light on the horizon. At the present moment, shall I say, we are in sight of, if we have not already started on, a general election. It looks like being a full-blooded, lusty contest of the real old-fashioned kind, and if that is the case, although some people may say it will dislocate the trade of the country, and I am inclined to agree with them, still it is going to do the printing business some good for the present—(laughter)—and I am going to ask you—those of you who will benefit by this extravagant and enormous distribution of paper and printing—to do a little intelligent anticipation to-night. I am going to ask you to anticipate those enormous profits which you may make by giving me certainly to-night a contribution to this Orphan Fund. If the General Election—the wretched election, as somebody has called it—does no more than that, we shall, at any rate in the printing trade, have benefited by the mistakes of His Majesty's Gov-

ernment. In the long list of donations which you have before you in the Festival Book, there is one which I think calls for special mention on my part. It is a mention which I make with a great deal of pleasure. You will find that there is a sum of two hundred pounds subscribed by Mrs. Harmsworth, senr. (Applause.) It gives me a great deal of pleasure indeed to draw attention to the donation; it is a handsome enough donation in itself, but it shows that the mother of one who was undoubtedly the most distinguished journalist of his day has not forgotten the trade with which her son was connected. (Applause.) Well, my lords and gentlemen, Mr. Mortimer, who is, perhaps, the most wonderful and the most successful secretary of any fund of the kind in London—(applause)—tells me that every festival has to reach a new high-water mark. I do not know what the amount subscribed up to to-day is, for the simple reason that Mr. Mortimer refuses to tell me, but he tells me that it is by no means yet up to the figure which the Council have it in mind to obtain this evening. Therefore, it is up to you to make good what Mr. Mortimer thinks you ought to make good; and I would say this, that never had the Council of this Pension Corporation had such an appeal to make as they have to-night. (Hear, hear.) There is hardly any fund connected with this trade or any other which can appeal more strongly to every man than a fund which is for the benefit of children who lost their fathers in the Great War. (Hear, hear.) I feel that it is an occasion on which, despite the bad times through which we are passing, we can hope to obtain—I am sure we shall obtain—the amount necessary to carry on this fund and to realise the hopes of your Council. It is, therefore, my lords and gentlemen, in that spirit that I ask you to drink with me the toast of the Printers' Pension Corporation.

The toast was duly honoured.

Mr. James Thompson (Chairman of Council). Mr. President, my lords and gentlemen, I have the greatest possible pleasure and appreciation in thanking you, Mr. President, for the very interesting and instructive speech with which you have proposed the toast of the continued prosperity of the Printers' Pension Corporation. Its value is much enhanced by the fact that you have for a very considerable time past been such a good and generous friend to the Corporation, realising fully, as you have done, its great work and its great need. I desire also generally to thank you all for the very fine and hearty manner in which you have responded to this toast. For some little time after the last festival the Council were full of anxiety, but full of hope; and when it was finally decided that Sir William Berry was to preside, we all felt that we were on solid ground, even for a great occasion like this. (Hear, hear.) Well, here we are, all of us, at this wonderful, this marvellous gathering, looking forward to the all-important question of its result. I do not think we shall be disappointed. (Applause.) Amongst many other things I must refer with much pleasure and with sincere appreciation to the splendid assistance rendered by the Master Printers' Association of London and the provinces in carrying out the combined effort in all their printing offices from November 3rd, with the most gratifying results. We are more than grateful for this well-thought-out and valuable help. (Hear, hear.) I desire, further, to thank the various auxiliaries who are represented here to-night for their continued help, which is also very much appreciated,

seeing that it comes from the workers themselves who during the winter months, accompanied by their wives and friends, attend Saturday evening concerts and entertainments, the results of which materially add to our resources. My lords and gentlemen, the trustees and my Council are again delighted at being surrounded by so many old friends, who are continually helping us, and we hope that the events of to-night will bring many more friends to assist in this work and in these responsibilities which have been so ably outlined by the President, remembering that it was said: "Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto me." (Hear, hear, and applause.)

The President: My lords and gentlemen, I have to inform you that Lord Hewart, who was to have proposed the next toast, is unable to be present to-night. I gather that the reason for his absence is something to do with that wretched election to which I referred, and in his place, and at very short notice indeed, Mr. Richard Austen-Leigh will propose the toast of "Literature and the Press." I am not going to apologise for Mr. Austen-Leigh, for I am sure that is not necessary, but I think you ought to know that he has undertaken the task at not more than two hours' notice, and to pay him your tribute of admiration for having done so. (Applause.)

Mr. R. A. Austen-Leigh: Mr. Chairman, my lords and gentlemen,—You will, I am sure, sympathise with me in my embarrassment in having to step at such short notice into the shoes of so eminent a personage as the Lord Chief Justice of England, and I think those of you who have listened to him at the Guildhall—possibly listened to him in your armchairs—last Friday, will realise what a treat you have lost. I, myself, can plead little judicial qualification beyond that of having been summoned only yesterday to sit as a jurymen in the court of that most admirable judge, Sir Charles Darling, whose retiring has eclipsed the gaiety, I think I may say, of the British nation. Our chairman has told you that the absence of the Lord Chief Justice is due to the political crisis. Indeed, we are living in curious times when we read in our morning papers that Mr. Baldwin and Lord Birkenhead have met together, and in our evening papers that Mr. Asquith and Mr. Lloyd George have kissed one another—methaphorically. At all events, we feel that things are getting on. There is a certain fatality about this banquet. Last year it was held on the actual day of polling, and this year on the eve of dissolution. I mention these things, not to make a political speech, which would be out of place, but to ask myself what effect it has on the subject of my toast, which is "Literature and the Press." I cannot help feeling that if events had moved a little more quickly, Mr. Mortimer, with that pleasant humour of his, would have altered the title slightly and called it "Election Literature and the Press." (Laughter.) I feel somehow that for the next three weeks at any rate we shall have little chance of reading anything but election literature; but I must return to my proper subject, and let me begin on literature. I think there is something not inappropriate in a printer being permitted to submit to you this toast. You have all heard that no man is a hero to his own valet, and I think I may say with equal justice, that no author is a hero to his own printer. We printers, or at all events that wonderful body of men called Correctors of the Press, some of whose members more nearly approach omniscience than any other

set of men that I know—I think we treat our authors very kindly. We correct their dates, we put their grammar right, we verify their references, and we are quite accustomed to be told, when any slip does get through, that it is owing to a misprint. (Laughter.) I am glad to say that authors are sometimes singularly grateful, and on the whole they may be regarded as a very meek set of men. I can only remember one actual protest. You may be aware that when a printer's overseer gives out "copy," he gives it out to various compositors, and is in the habit of writing on each slip the name of the compositor to whom he gives it. Now, in our office, we have a compositor with the unromantic name of Fudge, and one of our authors—I think it was either Father Bernard Vaughan or Mrs. Humphrey Ward—wrote to say that they knew their copy was not worth very much, but they thought it a little hard that the word "fudge" should be written across it so often. (Laughter.) We are told sometimes to-day by our elders, whose roots are firmly fixed in Victorian literature, and who remember the time when the great novelists were Dickens and Thackeray, the great poets Tennyson and Browning, and the great historians Green, Gardner, Froude and Freeman—we are told to-day that we have no novelists, no poets and no historians. I do not know if that is true. It may be that our literary peaks are not quite so high as they were in the past, but I think it would be a very bold and very well read man who would say that the general level of our literature was not at least equal to the Victorian. True, there is a more domestic standard to-day. Our memoirs are written by ex-butlers and ex-stage-door keepers, but I think there is no fear that the sources of literature will dry up or its level fall, nor is there any fear that the output of books will be considerably less as long as there is a single ex-Cabinet Minister left who does not write his reminiscences of the war, and a novelist of under thirty who does not give us his biography. Let me turn to the more debatable subject of the press. Hard things are sometimes said of the daily press, but I think that we can at least congratulate ourselves that we are very much alive. I think that men who are busy, or pretend to be busy, ought to be very thankful when comparing the press of to-day with that of fifty years ago. To-day we can read half our news in the headlines and the other half in the pictures; and if we want to form our opinions we turn to the leading articles. I have noticed with some regret that in a paper of very large circulation the leading articles have become somewhat longer, but fortunately the gentlemen who write those leaders are kind enough to put all the important parts in italics, so that all you have to do is to read the italic parts and you know what they want to convey. We are sometimes told to-day that all the press are buying each other up, and that very soon we shall have no papers left. Those who look back for thirty years, and think of the evening papers of those days, cannot help feeling a slight regret when we see that we no longer have the *St. James's Gazette*, the *Pall Mall Gazette*, or the *Westminster Gazette*. But would it very much matter if we had only one paper left? To-day if you buy *The Daily Mail* you may miss, say, an admirable letter by the Bishop of Durham in *The Times*, and if you buy *The Times* you may miss a snappy article in *The Daily Mail* on "Why Women do not want an Election." (Laughter.) If we only had one paper—printed in H.M. Stationery Office, and edited by the Con-

troller—life would be very much simpler, and more economical. But, joking apart, I think we have a better informed, a better written, and a better printed press than any other country in the world. (Applause.) I am privileged to couple with this toast the name first of all of Mr. Cecil Harmsworth. I am under the impression that our chairman somewhat libelled Mr. Harmsworth when he said that he presided two years running, and made the same remarks two years running. Looking at the book of words, I can only see that he presided in the year 1900, but perhaps I am wrong. It is true that he has devoted most of his time to the service of the State, especially in the department of foreign affairs, but I think his name proves that he is amply qualified to deal with the subject of "The Press." In connection with literature it gives me very much pleasure to couple with the toast the name of Mr. W. Pett Ridge—(applause)—I think you will agree with me that there is no more delightful writer of fiction, especially connected with the humbler classes of our London population. I give you the toast of "Literature and the Press."

The toast was duly honoured.

Mr. Cecil B. Harmsworth (Vice-President): Mr. President, Mr. Austen-Leigh, my lords and gentlemen,—I may be permitted, before I come to the subject matter of my few remarks, to thank the President from my heart for his gracious reference to the donation to this Corporation made by my mother. (Applause.) I can assure him, and I can assure this distinguished assembly, that nothing could have given me greater pleasure than his kindly reference, and nothing will give my mother greater pleasure than when I tell her that her name has been mentioned at this gathering to-night. (Applause.) Mr. President, I should like to be permitted, if I can do so without presumption, to congratulate our old friend, Mr. Austen-Leigh, on the admirable speech he has made in substitution for the Lord Chief Justice of England. I know from experience how difficult it is, and how thankless a task it is, to appear in the place of the orator of the evening. On one occasion, as some of my friends here will remember, I had the duty thrust on me at the last moment of appearing in the place of the Earl of Birkenhead. I cannot imagine a more difficult task than speaking in the place of those two men, who are among the most accomplished orators of our time. Mr. President, I feel that I am somewhat in the position of an impostor this evening, because my name is associated very prominently with the press, I cannot claim any credit for the triumphs of the press. Indeed the latter years I have been in the unhappy position of forming a humble part of the raw material of the press. one of those embarrassed politicians who have been the subject of animadversion in the press from time to time. (Laughter.) But after a year or so of holiday from political affairs, I am now able to regard the press from a somewhat more sympathetic point of view. In my political days I regarded the press with a sort of admiring apprehension. The press was sometimes then, and may be again, an inconvenience to politicians. In those days it was always advising my constituents to write to me in regard to questions—I will not conceal it from you—in respect to which I had some difficulty in supplying a satisfactory answer. (Laughter.) Fortunately, Mr. President, my constituents knew me fairly well, and such lucubrations as they favoured me with found a ready, if not an immediate refuge in the waste-paper basket. But, Mr.

President, even in those days I admired the press, and I admired it principally on three separate grounds. I admired and envied its gift of prophecy. It is true to say, Mr. President, that the press very frequently prophesied after the event. I admired the knowledge of Government departments exhibited by the press, far greater in many instances than the knowledge possessed by those who were in charge of the department. (Hear, hear.) Above all, Mr. President, I admired the wonderful faculty of the press in finding an easy solution to the problems that baffled statesmen. But now here was a singular thing, Mr. President, and I would desire to draw your particular attention to it. At the same time that I was a politician, I was also a friend of many of the great editors and leading article writers for the press. I knew them in private life. I knew them when they were not in their offices dictating mandates to the world, and I was surprised to find that in private life they were somewhat ordinary men. (Laughter.) Sir, the mantle of prophecy fell away from them, and I found to my amazement that just like politicians, they were puzzled and troubled about the great problems of the day. It was only when they returned to those secret apartments, where they dictated to the world, that they became omniscient and infallible. On one occasion, in common with many others, I was truly grateful to the press. Mr. President, you will remember that on an historic occasion the press took a holiday for three days, I think, no newspaper invaded the Sabbath calm of our domestic life—I hear a member of this assembly say, "Thank God!" Sir, that is precisely what some eminent statesmen said to me at that time. (Laughter.) They desired that the press should take a holiday, and the longer the holiday, the better pleased the politicians and statesmen would have been. But, sir, what a wonderful thing after all the press is. It is an amazing institution. It has gone far to usurp the functions of at least two of the other estates of the realm, but I do not think that this assembly, or that the public at large need be under apprehension at the growing power and influence of the press; and for this reason, that the press retains a beautiful candour in regard to its own shortcomings. Sir, as I came to this room on this evening, I was informed by numerous advertisements that a certain section of the press was engaged more and more in the emission of poison gas, but I was comforted by the reflection that there is another part of the press which is engaged all the time in the exhalation of unfailling streams of sweetness and light, and so we may still hope, any of us who are nervous as to the growing power of the press, that between the two schools of thought a beautiful equipoise may ultimately be found. But, in all seriousness, the press is a wonderful institution. I have often thought it a most remarkable thing that for a modest sum, in some cases twopence and in more numerous cases a penny, a citizen of this country can buy what constitutes the cheapest article of merchandise that he can obtain in any market—when you consider that to the production of any given issue of any newspaper large sums of money have gone, and what a world of devotion. What a world of devoted labour on the part of editors and writers, and in these days, of artists, of compositors, of machine men, has gone to the production of that article! Sir, we can say, as Mr. Austen-Leigh has said, that we have the best press in the world. I have travelled much. I have studied the newspapers in

many countries, and I think we may say without any arrogance that our press exceeds in quality that of any other country. Mr. President, it is well known to you, and to every gentleman present, that our press, whatever its failings or its prejudices may be, is wholly incorruptible. Mr. President, it is also independent, and tends to grow more independent every year. In the hour of its country's need it is unanimous in the support of the patriotic cause, and on such an occasion as this, in regard to any charitable endeavour, it shows a like unanimity. (Applause.) I will say nothing of literature. I will leave that in the far more experienced and competent hands of Mr. Pett Ridge. But this I may be permitted to say, as it must have struck other gentlemen in this room, how much real literature appears to-day in the pages of the press. I have myself often regretted, and others must have regretted with me, that so much literature is doomed to interment in the unexplorable files of the press. I think, with Mr. Austen-Leigh, that we may fairly claim that in point of style, in point of honesty, in point of literary merit, there has never been a time in this country when we had more literature in the press. Mr. President, I am proud of the honour that has been done me in asking me to respond to this toast. I am particularly proud to sit under the presidency of one of the most beneficent representatives of the newspaper press in yourself, and on an occasion when, as I understand, this great society is likely to achieve a record in the subscriptions and donations that you and the public will have bestowed upon it. (Applause.)

Mr. W. Pett Ridge: Sir William, Providence, when it likes, can be extremely good natured. Providence has sent in your interest a slight throat affection to me that ensures that my speech will be brief. Providence really has not been at all unkind in keeping the Lord Chief Justice away from this dinner. If journalism and literature are to be tried, I think I would rather have them tried by a good, honest, special jurymen. I can recall the time when the cases against them were heard separately, and now we stroll into the dock arm in arm. Part of the duty of one is to supply fiction, and the main duty of the other is to supply truth, but owing to the fact that we are such good chums and good friends, why, there comes a certain mixing of the qualities. (Hear, hear.) We are together in this, that both of us endeavour to make the world appear much brighter and more interesting than it really is, and this you know meets the wishes and the desires of the ardent reader. The really genuine, fascinated reader, whether of books or of newspapers, he goes on reading in all the circumstances of life. He reads as he crosses the Strand at Wellington Street. He reads as he falls from the top floor window. I believe he reads when on a cold November Monday morning he comes out of the condemned cell. Very often in the case of newspapers the only desire of the reader is to find out whether his name is mentioned on the printed page. Gentlemen, this world would be a callous and indifferent world were it not for its press notices. Few joys, when you weigh them and reckon them up, are so acute as that of seeing one's own name in print. It makes the dullest page sparkle, it justifies the inventiveness of Caxton. I rather imagine, and here I have to depend on imagination, that it is a good deal like being kissed quite unexpectedly by a very attractive woman. In this regard I want to make a very short appeal to the printers who

are present. I ask, I implore them, to put us, literature I mean, always on the middle page. Never mind about the Government, the Opposition can look after the Government; and never mind about the Opposition, because the Government can look after them; and never mind about the members who sit on the hot-cross benches; but do see that we novelists, your real comrades, have prominence and precedence. Believe me, we shall look upon that as brotherly, or more than brotherly, as friendly. Literature and the press, gentlemen, the world has no secrets from them, and that is the advantage of supplying that natural curiosity which every man and every woman happens to have. Gentlemen, all sorts of impossible things happen in this world, and if it should happen that at some time you hear adverse criticism of the printed word, well, bear this in mind, will not you? Be thankful that you live in your own day, be thankful that you live not in the time of your forefathers. (Applause.)

The Secretary (Mr. Joseph Mortimer, O.B.E.), then made his announcement of subscriptions and donations, totalling £31,216. He said that with the exception of the Prince of Wales's year, this was the largest amount that had ever been announced at a festival of the Printers' Pension Corporation. (Great applause.)

Sir Joseph Cook, G.C.M.G. (High Commissioner for Australia): My lords and gentlemen,—It seems to me that after that recital there is only one thing we should do at a meeting like this, and that is to sing the Doxology. (Laughter and applause.) I congratulate you from the bottom of my heart on the fine result of your festival. I have been listening as I sat here this evening to find out if in the excellent speeches which have been delivered we should get any nearer to that thin line—it seems to me is a very shadowy line indeed—of demarcation between literature and the press. I have been at a number of gatherings since I came to London where the same theme has been discussed, and somehow or other I cannot find that thin line which divides the two. I think, after all, there is a ridge between the two somewhere; it may be a petty one. (Laughter.) But it is there, and there is that indefinable, indistinguishable line somewhere or another which I have been searching for for quite a long time, and never yet been able to discover; that is from the opinions expressed by other people. I have a definition of my own which clearly points the distinction. I, too, like my friend, Mr. Cecil Harmsworth, have been a politician for about thirty years. Now I have been promoted, of course, to be a public servant—(laughter)—and have not anything more to do with hurrying people off to their constituencies in post haste fashion, as seems to be the way in London at the moment. I have done a bit of that before to-day in Australia, and I have paid the penalty for it, too. However, I am out of the game now, and I only want to say this, that I have always believed that the real distinction between literature and the press is this: Whenever the press have been on my side that has been literature, and whenever they have been opposed to me, well, that has been the press. (Laughter.) Taken by and large I have nothing but a feeling of profound gratitude to the press of Australia, aye, and to the press of London since I have been here. I suppose I have had as much flagellation from the press as most public men in my time; but when they have been against me I have always tried to remember the times when they have been for

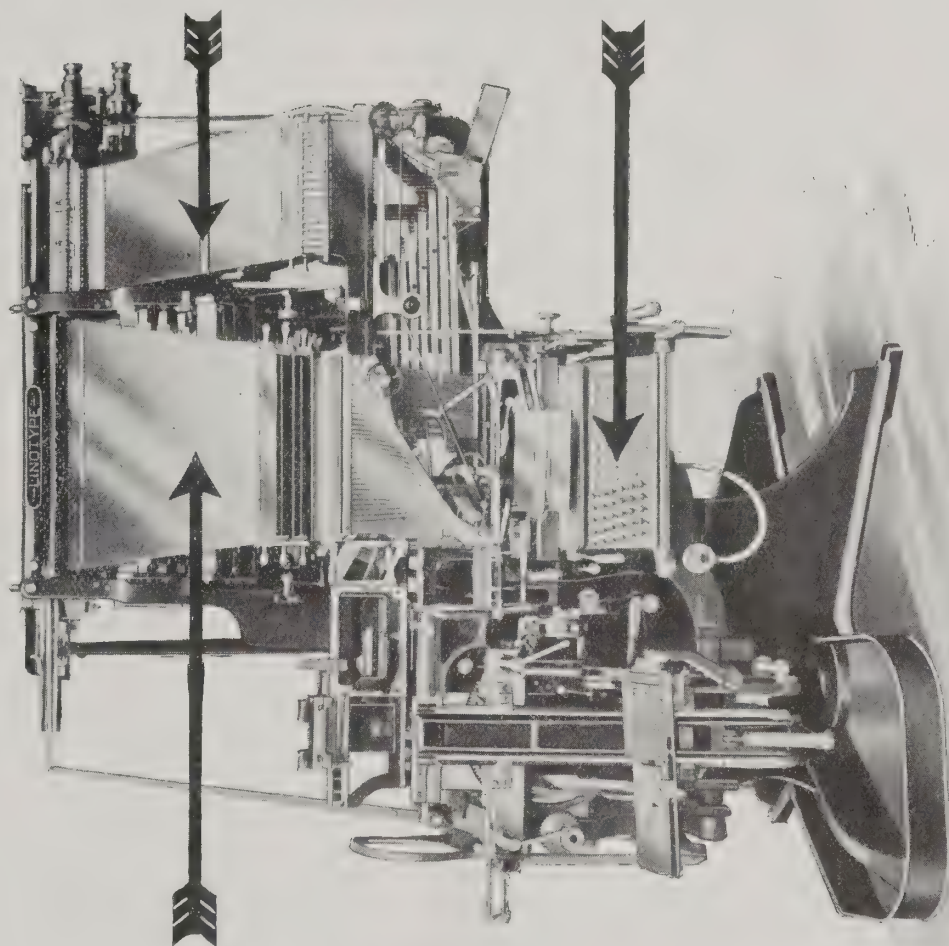
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me; and believing in that old Persian notion, that when a man does anything wrong in life his good deeds are put into the one scale and his bad deeds into the other, I believe in applying that rough-and-ready juridical principle—with great apologies to my friend on the left here, Lord Askwith—I believe that on the whole I have received more real kindness from the press than I have received kicks. I have had both in abundant measure. And so I can only come to the conclusion that the literary men of the press have written the good things concerning me and the ordinary press people have written the others. Well, now, if you know of a better definition than that let us have it, I don't; and, above all, it has the merit of satisfying me. I have heard to-night of the troubles and trials of the press. I have heard all about the income tax and super-tax, and all the rest of it. I waited a little while, and we had the answer by my friend here, Mr. Mortimer. It seems to me really that the press people, like any other people, always live and grow wealthy out of their losses. Last Sunday I was reading in a paper an article headed "The Escape to Australia," and when I saw the word "Australia" naturally it attracted me. This article was concerned with a criticism of one of your famous litterateurs in London just now, and he was flagellating Dickens for always sending his characters to Australia. I thought to myself, "that shows Dickens' good sense." I did not know that he did that so regularly, but I found a great enumeration of names, famous names, names like Dickens, Lytton and Charles Reade, there was a multitude of them who always sent their characters to Australia. "Well," I thought to myself, "there is the greatest compliment to Australia that I know." They were escaping from where? Mostly from London here—and escaping to Australia. Those litterateurs in those days had a great deal of prescience. They knew a good thing when they saw it, and so they sent their characters there. Well, I hope you will go on escaping to Australia for your lives. We want more of the things that surround English literature out there, more of the traditions, more of the fine sense of honour and noblesse, and more of those things that are manifested so abundantly at this meeting to-night. We can do with any amount of that escape to Australia, where there is room for all in abundance. I feel I should congratulate your society on the fine spirit that pervades the organisation for which you stand. At any rate you do believe in that old spirit of noblesse in this country, and thank God there is still some of it left here! Despite all the bureaucracy of these days, despite the new rich and the great and wonderful combinations that are sometimes threatening even the press and literature, despite it all, there is lingering still that old spirit of noblesse, which is one of the mightiest and best traditions of this great country—(applause)—and it seems to me there is no better evidence of that than that wonderful announcement which was made by your Secretary to-night. At any rate the army of press men believes in carrying its own casualties and treating them right well. (Hear, hear.) And as I listened to that narration just now it reminded me of that old phrase which you remember very well:—

"Life is mostly froth and bubble.
Two things stand like stone:
Kindness in another's trouble,
Courage in our own."

It seems to me just now that there is not only need of kindness, but there is need of courage, and I am sure Sir Harry Brittain would agree to that. I saw some courage displayed to-day in the Commons, and I heard them all applaud this display of courage on the part of Mr. Baldwin. (Hear, hear, and applause.) Really, gentlemen, I must stop. I rose to propose the health of the President, and to me nothing could be happier than my having been chosen. I feel it a very great honour to have been chosen to propose this toast, for I know something of Sir William Berry. In fact, he and I won the war. I don't know whether you know that. (Laughter.) He and I were together at Peronne at the time the Hindenberg Line was smashed. Now see if you can make any other inference from that than the one I have already made. We were there when that line was smashed; therefore it seems to me to be an inescapable inference—there is no other—that we won the war. Since then I have seen the President working up and down, looking after his own and the nation's interests in London, and the more I see of this berry bush the more it seems to me to be a very fine one. It is constantly growing and expanding so far as an outsider may see, and all I have to say is this, that as that berry bush grows I hope the berries will be thicker than ever upon it. (Hear, hear.) May I say, therefore, that it is to me a matter of infinite pleasure to be here to-night to hear some of the speeches I have heard. The speeches which have been delivered this evening have been worthy both of the press and literature, and there is nothing for us to do now but to honour this toast right royally, and then to go home and think of an evening that has never been better spent. I give you with all cordiality and with all heartiness "The health of the President."

The toast was drunk with much enthusiasm.

The President: Sir Joseph Cook, my lords and gentlemen,—I thank you very much indeed for the way in which you have honoured this toast. I congratulate Sir Joseph on the eloquent speech he has delivered. I congratulate him also on the fact that although he has retreated from politics he retains that interest in them he has shown in his speech. I congratulate him also in regard to his remarks concerning the press; and I can let you into a little secret in regard to that. Sir Joseph told me during dinner to-night that he was once a newspaper man himself, that for eighteen months he conducted a journal that had to do with some great reform, and that at the end of eighteen months the journal died. (Laughter.) I can appreciate, therefore, and I am sure you can, that Sir Joseph's interest in the press is a very real one. Gentlemen, I wish to thank you for the support you have given me on this occasion. After all this is a business meeting. We have achieved a record total, and we have achieved it, thanks very largely to the men who have worked all the year round—to the stewards who have done so much to get this magnificent total—and to the subscribers who have come forward to-night with such handsome donations. I feel it to have been a great privilege to be allowed to occupy this chair, and I feel that the Printers' Pension Corporation is one which we are very happy indeed to have the opportunity and the ability to support. (Applause.)

The festival concluded with the singing of God Save the King.

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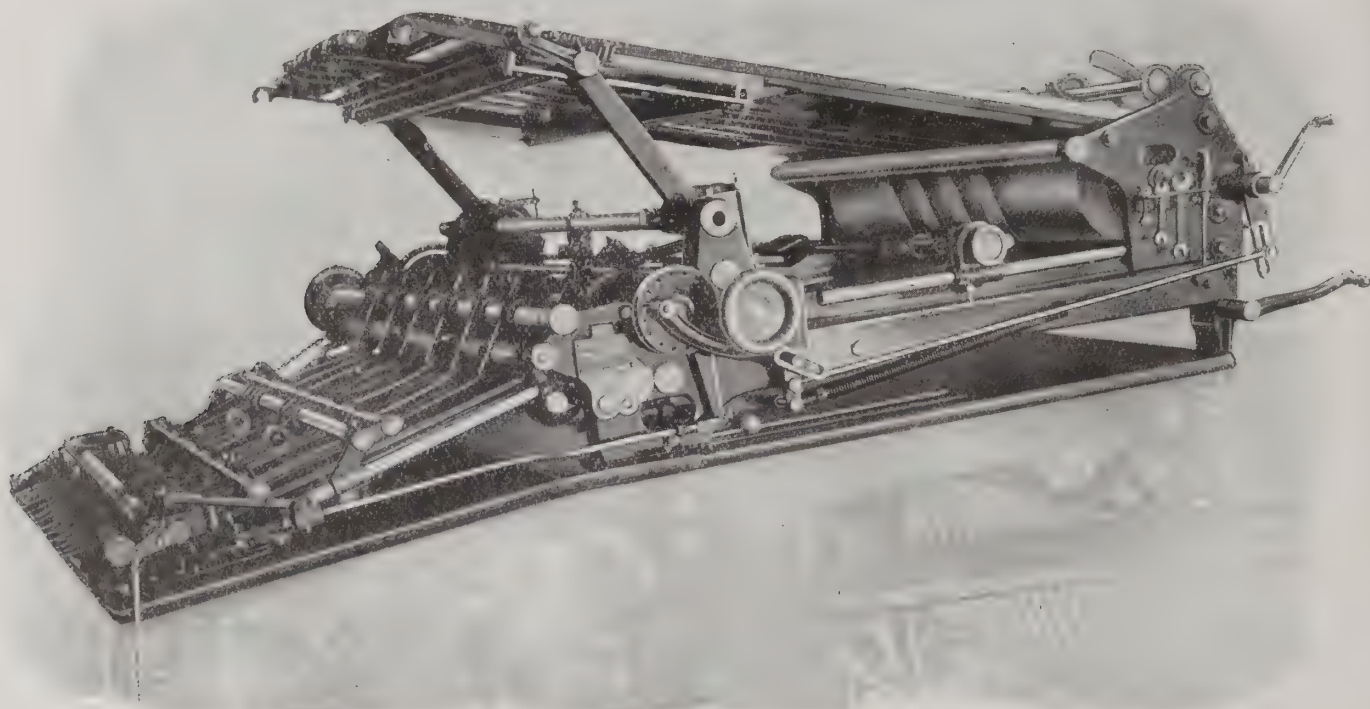
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The Public Printer of the United States of America on European Printers and Printing Conditions

Interesting report by Mr. George H. Carter

[The many friends in the printing trade who were privileged to meet Mr. George H. Carter, the Public Printer of the United States, on his recent visit to this country, will be greatly interested in reading the following personal report to the President of the United Typothetæ of America of this visit. The report is so comprehensive and suggestive that we reprint it in its entirety.]

I HAVE the honour to advise you of my return from Europe, whence I went last May bearing credentials from you to represent the United Typothetæ of America at the twenty-third annual meeting in London of the Federation of Master Printers and Allied Trades of the United Kingdom and the first international congress of master printers at Gothenburg, Sweden. It accords me great pleasure to report the performance of that delightful duty, and to convey to you and the United Typothetæ of America the greetings and good wishes of the master printers gathered in those two great meetings from many parts of the world. Fearing that I might appear unappreciative of the many courtesies extended to me by the master printers of Europe, and realising that the honours so conferred were not at all personal, but were intended as an expression of the high esteem in which the world's foremost craftsmen hold their American brethren, I believe that a statement of my reception abroad should be submitted to you.

First, as to the annual meeting and cost congress of the British master printers held in London, May 25 to 31. More than 350 members attended the sessions, visiting printers being present from far away India, Australia and New Zealand, as well as various parts of the British Isles. Notwithstanding the serious business of the conference, which was well and thoughtfully handled, ample opportunity was given to partake of the far-famed English hospitality. Beginning with a special service in Westminster Abbey, where Caxton is reputed to have worked at his press more devoutly than he worshipped at his prayers; a stately reception by the Lord Mayor in the famous Guildhall, and excursions to Hampton Court, Windsor Castle, and other points of historic interest, the week was filled with generous entertainment.

In courteous recognition of my official position as public printer of the United States and my deputation by you to represent the United Typothetæ of America, the President of the English Federation, Mr. R. A. Austen-Leigh, kindly invited me to sit with him for the opening session of the cost congress. At the conclusion of his address of welcome, Mr. Austen-Leigh introduced me to the delegates in a most complimentary manner. I shall not bother you to repeat my response, except to say that at the request of our late beloved printer-president I had the honour of conveying to the London conference his most cordial greetings and best wishes. Immediately at the close of my remarks the meeting, on the motion of Lieut.-Col. H. Rivers Fletcher, Vice-President of the Federation, unanimously directed the sending of a cablegram to President Harding

in appreciation of the message I had brought from him.

It may have been presumptuous on my part, but I took the liberty nevertheless of inviting the master printers of Great Britain and Ireland to attend *en masse* the meeting of the United Typothetæ of America in Washington next October. The Federation President promptly accepted the invitation on behalf of the meeting, and assured me that at least several prominent members of the British organisation would be directed to come to Washington for the national session of the American master printers. I am delighted to note by a recent issue of the Typothetæ Bulletin that Lieut.-Col. Fletcher, the newly elected President of the British Federation, and Mr. A. E. Goodwin, its capable and time-honoured Secretary, have been delegated to attend the Washington meeting. I bespeak for them a hearty reception and full honours at the session of the U.T.A., for they both are distinguished gentlemen and come with a high regard for the master printers of the United States.

I am hopeful that they may be accompanied by Mr. Austen-Leigh, the retiring President of the British Federation. He is one of the leading spirits in British printerdom, and was foremost in the international conference at Gothenburg. Mr. Austen-Leigh came to America a number of years ago to make a special study of our printing cost system. He generously credits much of the success of the British cost congress to information obtained in the United States. I do not believe I am ungenerous, therefore, in stating that, from the short time I had to investigate English methods of cost keeping, the American printer is still ahead in the scientific determination of his costs. It sounded rather familiar, however, to hear the English printers discussing such subjects as "The Essential Features of the Federation Costing System," "Causes of Estimate Variation: Some Suggested Remedies," "Price Cutting: Its Effect on our Craft," and "How the Federation Costing System Operates During a Period of Trade Depression."

It may not be amiss to state that the printers of London, both employes and employers, helped make my first visit to the British capital one of great pleasure and profit. The Rt. Hon. C. W. Bowerman, M.P., Secretary of the Trade Union Congress General Council, arranged a dinner in my honour at the House of Commons on behalf of the National Printing and Kindred Trades Federation of Great Britain, which unfortunately I could not attend on account of having to leave for Sweden at an earlier date.

I visited a number of printing and publishing works in London through the courtesy of their

managing directors, and saw much of interest, but with this phase of my trip I will not burden you at present. Suffice it to say that I consider my visit to the hallowed home of Caxton and the sacred shrine where Franklin learned his trade has been a great inspiration to me in the performance of my duties as public printer, even if no other benefit may come therefrom.

From London I proceeded to Gothenburg, Sweden, where the first international congress of master printers was held under the auspices of the Swedish Master Printers' Association during the first week of June. President Harding had authorised me to attend the congress as the representative of the United States Government, and I was also honoured with credentials from the United Typothetæ of America by your kindness and from the International Printing Pressmen and Assistants' Union of North America by the courtesy of its President, Major George L. Berry.

Aside from my travelling companion, Mr. George S. Wright, a prominent Iowa attorney, who is especially interested in printing, I was the only American present at the international congress. I believe, therefore, it was quite fortunate that Mr. Wright and I made the trip to Gothenburg. The other delegates seemed especially pleased that we had come so far to meet with them. The Swedish printers in particular never failed to express their delight over the fact that the American Government had thus recognised the importance of their undertaking. I am sure it would have been quite a mistake if the master printers of the United States had failed entirely to participate in the history-making congress.

Seventeen countries were represented at the international congress, which I understand was the first of its kind ever held. Delegates were present from Australia, Czechoslovakia, Denmark, England, Estland, Finland, Iceland, Italy, Norway, New Zealand, Spain, Switzerland, Sweden, United States, Germany, Hungary, and Austria. In all one hundred and fifty master printers, including two ladies, attended the congress from these countries. Of course, the greatest number came from the nearby Scandinavian countries. England was represented by a delegation of seven, and even Australia had two delegates, including the Honourable George F. Hussey, a member of the South Australian Parliament and President of the South Australian Master Printers and Allied Trades Association. Italy sent Commandeur Alberto Lebeti Bodoni, a great grandson of the famous Italian printer. From Austria came Kommerzialrat Friedrich Jasper, one of the foremost printers of Europe in his day, and still a noted authority on good printing.

France had announced her official delegates, but on being advised, so I was told, that their recent enemies—Germany, Austria and Hungary—would participate in the congress, the French credentials were withdrawn. This was the first international congress in which business representatives of the belligerent countries had come together since the great war for a peaceful discussion of matters of mutual concern. It was interesting to note the enthusiasm with which the representatives of the central powers entered into the proceedings. Their contributions to the discussion were quite instructive, for we cannot overlook the fact that the Germans have been great printers ever since the time of Gutenberg.

Aside from being the first international congress of master printers, who thus took the lead in such post-war gatherings, the conference was also

awarded first honours for opening the beautiful convention hall of the Gothenburg exposition. This special privilege of being the first to use the great auditorium was reserved for the master printers of the world through the efforts of the Swedish Association, headed by its President, Mr. Wald. Zachrisson.

In fact, to Mr. Zachrisson's industrious and untiring efforts the success of the congress was largely due. He had endeavoured for several years to bring about an organisation of the master printers of the world, and the first congress rightfully accorded him every honour of the historic occasion. In addition to being one of Sweden's great printers, Mr. Zachrisson is a distinguished citizen of Gothenburg and a man of high attainments. As a linguist, he surprised the congress by delivering his opening address in five languages—English, French, Italian, Swedish and German—all of which he spoke equally well. As a tribute to his great work, Mr. Zachrisson was unanimously chosen the first President of the congress, with Mr. Austen-Leigh as his associate in the chair. The congress perfected its organisation with the naming of a general committee consisting of one member from each participating country.

The congress required three days to complete the formal programme of "lectures," papers, luncheons, dinners, and the profusion of entertainments which nearly made gourmands of us all. The subjects for discussion were well selected, highly instructive, and presented by men thoroughly qualified to talk on the topics assigned them. Each subject was opened by an "introductory lecture" and followed by detailed discussion in the form of especially prepared papers or informal talks.

For instance, the lecture on "Artistry in the Printing Trade" was presented with an introductory lecture admirably written by Mr. John Clyde Oswald, publisher of the American Printer. In the absence of Mr. Oswald, I had the honour of reading his lecture, which was well received. Papers on the same subject were presented by Commandeur Lebeti Bodoni, of Italy, Mr. J. Dreyer, of Norway, and Mr. Carl E. Haeggstrom, of Sweden, who was one of the vice-chairmen of the congress. A paper on the subject of "Standardisation of Paper" was written by Mr. William J. Eynon, of Washington, and in his absence was read by my colleague, Mr. Wright, of Iowa, who did ample justice to Mr. Eynon's excellent argument for standardisation. This subject was discussed also by delegates from England, Germany, Switzerland, Denmark and Australia.

When it came to the lecture on technical education and training of apprentices, which was introduced by Mr. Goodwin, Secretary of the British federation, I could not refrain from telling the congress something about the school for apprentices in the Government printing office. That the training of apprentices is a live subject in many countries was shown by its discussion on the part of other delegates from Sweden, Hungary, Australia and Iceland.

Other subjects thoroughly discussed by the congress included lectures on "Printers' Associations as Employers' Organisations," "Cost Systems in the Printing Trade," and "International Co-operation."

English and Swedish were made the official languages of the congress, but most of the speakers, including those from Sweden, expressed themselves in English so well that delegates from

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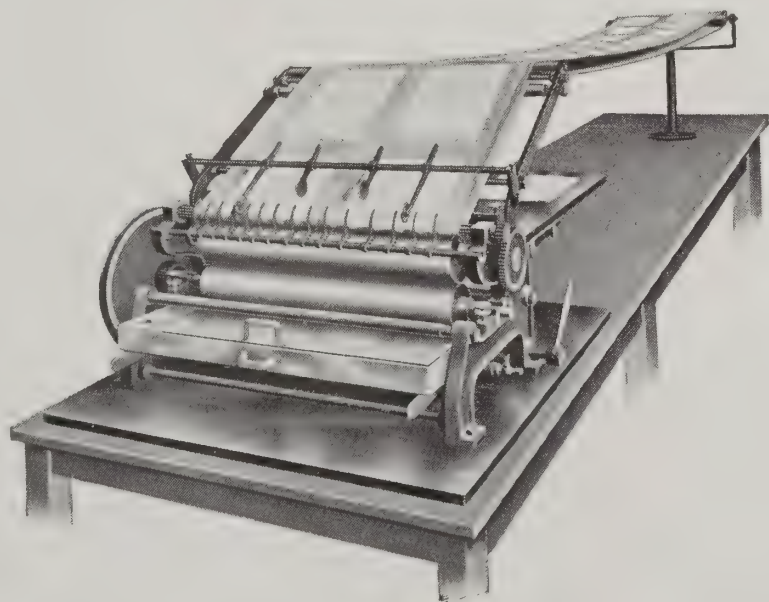
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Great Britain and the United States felt quite at home. For the convenience of the delegates, nearly all the formal lectures and papers were printed in advance in both English and Swedish. I have a set of these lectures, which may be published in some form at a later date.

At the direction of President Harding I extended to the international congress his hearty greetings and best wishes for its success. This cordial expression from the great printer-president was loudly cheered, and the chairman was directed to respond with a cablegram of thanks and good will to the President. The King of Sweden was the only other head of a nation to be honoured with a similar greeting from the congress.

Your letter of greetings and good wishes, which I also read to the congress, was received with much enthusiasm by the delegates, who never missed an opportunity to manifest their great interest in the activities and success of the American master printers.

Naturally, the congress concluded its work with a proposal to make it a permanent organisation. A plan for international co-operation was presented in the formal lecture by Mr. Austen-Leigh, President of the British federation. His paper was printed in the June number of *The Ben Franklin Monthly*, and favourably commented on by that publication. In brief, Mr. Austen-Leigh suggested the organisation of an international bureau of master printers as a central clearing house. It should be in charge of a secretary who could compile reports on problems of mutual interest to the member countries, such as wages, hours of service, apprentices, costing systems, standardisation, etc. It was proposed that these reports be published monthly or quarterly in an official bulletin printed in the English, French and German languages. The bulletin might be started by a questionnaire to the member federations covering such subjects as number of master printers, number of employes, how employers are organised, when organised, form of organisation, referendum and how, disciplinary powers, dues, expenses, organisations of employes, collective or separate agreements between employes and employers, holidays, apprentices, wages, overtime, dismissals, arbitration, price scales, costing systems, State printing offices, old age pensions, supplies, etc.

The expenses of the bureau, which it was estimated would be small, will be met by subscription from the participating countries.

Inasmuch as the British federation felt that it could not undertake to sponsor the international bureau on account of limited linguistic ability, Mr. Austen-Leigh proposed that either the Swedish or Swiss federation start the new organisation on its way to success.

Responding on behalf of the Swedish Master Printers' Association, Mr. Bo Lofgren, its able managing director, cordially endorsed the idea of an international bureau. He pointed with much pride to the fact that a similar organisation, known as the Northern Printers' Council, had been of much service to the employing printers of the four Scandinavian countries through the publication of a year book. Mr. Lofgren felt, however, that Sweden was not conveniently located for the permanent home of an international bureau, and therefore proposed that the English master printers handle the organisation. To obtain definite expression from the congress, Mr. Lofgren submitted the following resolution, which was seconded by the Hon. George F. Hussey:—

"The congress expresses its approval of the proposition of Mr. Austen-Leigh concerning an international bureau of master printers to be started as soon as possible. Until such a bureau has been established, the following rules be observed:—

"(1) In every country the largest organisation of master printers will, through its secretary, receive inquiries on matters relating to the trade, provided they are written in English, French or German, and will answer them in one of the said languages.

"(2) The head organisation of every country be willing to give its publications in exchange for the publications of every other country's head organisation.

"(3) Reports of the state of things in the graphic trades be sent from the head organisations to a central place to be arranged there and edited in one of the three languages.

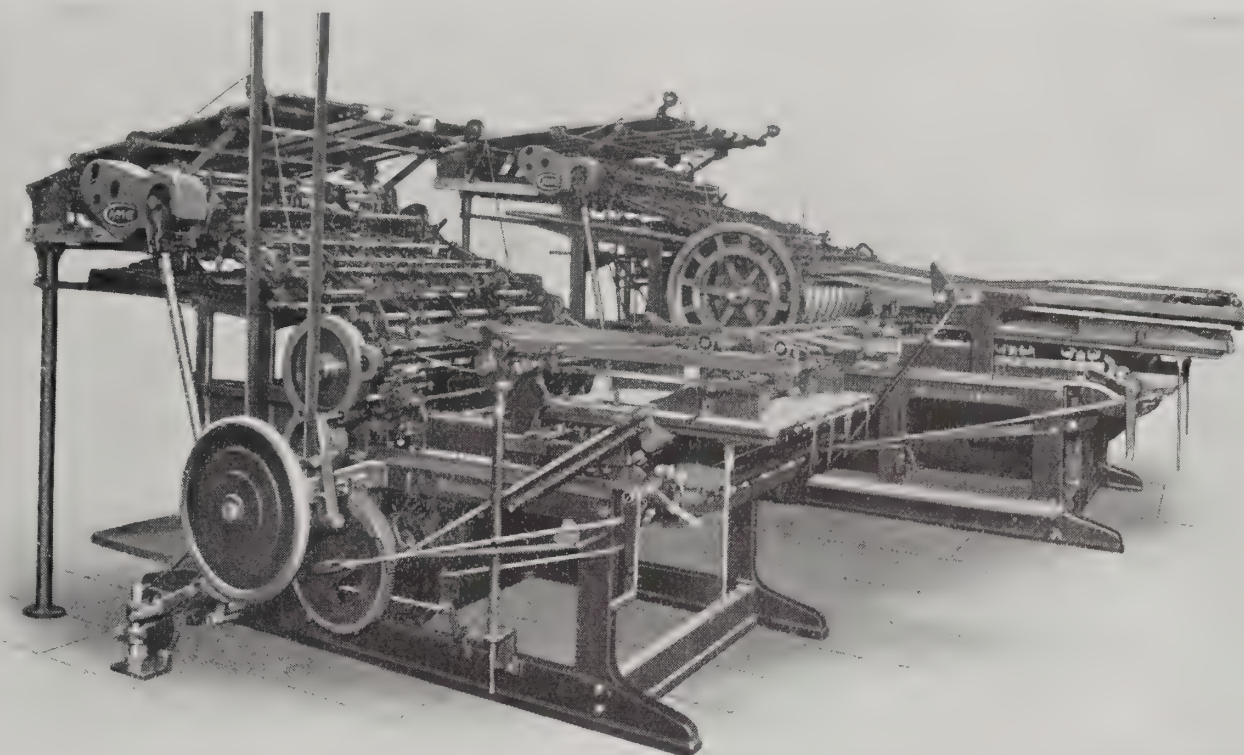
"(4) The congress most kindly requests that the Federation of Master Printers and Allied Trades of Great Britain and Ireland may, at least in the beginning, obligingly act as a central for the purpose mentioned."

After further debate, in which neither the English delegation nor the representative from Switzerland could be persuaded to undertake the work of organising the bureau, President Zachrisson gallantly came to the rescue and accepted the task on behalf of the Swedish federation. The resolution offered by Mr. Lofgren was then adopted unanimously, with the modification as to the location of the bureau in Sweden for the time being.

The congress requested that a general committee be organised consisting of representatives of the participating countries as designated by the heads of their respective organisations of master printers. The members of the committee are to submit reports on behalf of their own countries and to join in the publication of a bulletin or year book. It is understood that the Swedish federation will take the lead in carrying out the plans for the organisation and activities of the bureau for the coming year.

Another session of the international congress will be held in three years, according to the agreement of the delegates at the Gothenburg meeting, and the general committee was authorised to arrange for such a conference. It is quite likely that the next meeting will be held in London at the time of an international printing exposition, which is being prepared by British printers for 1925 and 1926. Senor Eduardo Sola, a noted Spanish journalist, was very urgent with his invitation to the congress to meet in Barcelona, and his proposal was referred to the general committee.

I did not, of course, undertake to commit the U.T.A. or the master printers of the United States to the support of the proposed international bureau. I do, however, very heartily recommend the plan to the U.T.A. for most careful consideration. It is my earnest hope that some favourable action will be taken to insure our whole-hearted participation in such a commendable undertaking. There is no question in my mind that a properly conducted bureau would be of inestimable value to the employing printers of the United States by presenting to them from authoritative sources the experiences of the master printers of other countries in handling problems which are much the same the world over. Just as the U.T.A. is of the greatest help to the local Typothetæ, so



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also would an international organisation be of much service to the national federations by uniting their knowledge and efforts for the mutual benefit of master printers throughout the world.

The congress was brought to a close with a wonderful banquet which only such generous hosts as the Swedish master printers could spread before their world-wide guests. As a special tribute to the master printers of America, Mr. Zachrisson insisted that I be seated at his right, the position which was generously accorded to me at nearly every festal gathering of the congress. Along with the representatives of every other country I responded to the toast to our Swedish friends, who had provided so sumptuously for our comfort and entertainment throughout the week. President Zachrisson, in replying, paid high tribute to President Harding, whom he designated as "the world's most eminent printer and journalist," and requested me to convey to the President the congratulations and best wishes of the congress. It was a matter of the greatest sorrow to me that death prevented the delivery of this message, which I am sure would have been most happily received by our late printer-president.

Before closing this report I must say a word as to the splendid exposition held at Gothenburg in honour of the tercentenary of the founding of that historic and important seaport which now has a quarter of a million population. The exposition buildings are excellent types of Scandinavian architecture, and are located in an unusually pretty park where, in the symmetry of the novel designs and landscaping and the brilliancy of the wonderful lighting effects, they present a picture of marvellous northern beauty. In size and completeness the exposition compares favourably with the Omaha and Buffalo Pan-American expositions. The entire exposition is exclusively a Swedish affair, displaying only typical Scandinavian products. The vast extent of the Swedish industry was a revelation to me, although I had some idea in advance of the great manufactures of the busy country. The display of printing products and machinery was especially creditable. Much interest was manifested in the beautiful bindings shown by the foremost publishers of Sweden. In design and workmanship the Swedish books rank high as artistic accomplishments.

Before leaving Sweden, I visited several large printing and lithographing plants in Stockholm, through the courtesy of Mr. Lofgren, the managing director of the Swedish Association. I also inspected an excellent paper mill near Gothenburg and inquired into the paper industry of Sweden which is supplying the printers of America with a constantly increasing quantity of this product.

Permit me to say, finally, that I likewise investigated conditions affecting the printing, paper and machinery industries in Copenhagen, Berlin, Leipzig, Munich, Prague, Vienna, Berne and Paris. I also visited Strassburg, the home of Gutenberg, and spent several interesting hours in the famous Gutenberg Museum at Mainz, the birthplace of the great master of types. At Antwerp I visited the historic Plantin Museum, which occupies the ancient home and print shop of that other patron saint of the art preservative. I was glad to learn that even during the German occupation of Antwerp the Plantin Museum was unmolested, and that, so I was told, the German soldiers who visited the place in large numbers paid the regular fee for admission as is required of the general public to-day. It is most gratifying to note that veneration for the printer's art preserved the Plantin Museum and its priceless printing measures from the plunderers.

I ended my European journey with another visit to London, where I was making further inquiry into the printing industry when the sorrowful news came of the death of our beloved printer-president. So I returned home without further delay, deeply saddened by the thought that I could not submit a report of my otherwise happy experiences to that very kind and considerate man who, in bidding me a last goodbye on the eve of my departure for Europe, bearing his message of goodwill to the London and Gothenburg conferences of his fellow craftsmen, said to me as a parting word, "Now I want you to go and have a good time." I carried out his commission, but I returned with a heavy heart. Therefore, I hope you will pardon my delay in submitting to you this wholly informal and somewhat rambling report.

I thank you again for the high honour of representing the U.T.A. at the great gatherings in England and Sweden of master printers from various parts of the world.

Printing and Allied Trades Parliamentary Candidates

FOLLOWING is a list of gentlemen connected with the printing and allied trades fighting seats at the General Election:

Mr. E. E. Alexander (U.), a member of a well-known Leyton printing house.

Sir A. Shirley Benn (U), a member of Benn Bros., Ltd., trade journal publishers.

The Right Hon. C. W. Bowerman (Lab.).

Capt. Wedgwood Benn, D.S.O. (L.), a member of the firm of Benn Bros., trade journal publishers.

Col. Sir A. R. Holbrook (U), newspaper proprietor.

Alderman J. B. Burman (U.), head of Burman and Cooper, Ltd., Birmingham, printers.

Mr. T. E. Naylor, J.P. (Lab.), Secretary of the London Society of Compositors.

Capt. A. V. Hudson (U.), a director of a firm of trade and technical journal publishers.

Sir D. Dalziel, Bt. (U.), founder of Dalziel's News Agency.

Mr. G. R. Hall-Caine (U.), Deputy-Controller of Paper during the war.

Sir G. Rowland Blades, Bt. (U.), a member of the well-known printing house of Blades, East and Blades.

Sir Edward Iliffe (U.), of Messrs. Iliffe and Sons, the well-known newspaper proprietors and publishers.

Col. E. K. Perkins, C.B.E. (U.), director of The Southern Echo (Southampton) and allied journals.

Mr. T. A. Robertson (L.), London representative of the Bradford printing house of W. N. Sharpe, Ltd.

Mr. George A. Isaacs (Lab.), General Secretary of the National Society of Operative Printers and Assistants.

Mr. T. Owen Jacobson (L.) (of Messrs. Jacobson, Welch and Co., Ltd.).

Mr. Frank Murrell (L.), Associated Printers, London.

Sydney Herbert Caslon

By GEORGE W. JONES

IN the passing away, with almost tragic suddenness, and at the comparatively early age of fifty-six years, of Sydney Herbert Caslon, at his house, Old Orchard, Rustington, Sussex, on Thursday, November 1, 1923, the Caslon Letter Foundry, founded by William Caslon in the year 1720, loses the mainspring of its activities, even as the typefounding industry of Britain loses one of its foremost and most farsighted directors. The printing trade also is the poorer for the early death of one who was ever quick to seize an opportunity of ministering to its well-being and of contributing to its general advancement.

Sydney Caslon, although he has departed at a comparatively early age, during a long period of years worthily maintained the reputation of the illustrious typefoundry which his father, the late Mr. Thomas White Smith, had so energetically revived. His elder and younger brothers, Albert and Harold, have always been closely associated with him in the business, ever giving him loyal and devoted support. But they, as well as his nephew, Christian A. Caslon, and his son Ralph Sydney, who were appointed directors some three years ago, will not, I am sure, deny that Sydney was very largely the driving and inspiring force. To many who met him outside business he was specially endeared by reason of his lack of self-assertiveness, yet in business those who came closely into contact with him found that where readiness of decision was demanded he was quick to analyse and value, and instant in determining his line and shaping his policy. Once his mind was made up, the grass did not grow under the feet of Sydney Caslon. In his personal friendships as well as in the reposing of confidence in his business friends, he was no niggard when once assured of their fidelity. In this trait of his character is probably seen the reason for the loyal service and affection of his staff, as well as the depth of the sorrow which those feel who counted themselves the richer for his trust and friendship.

As one who for fully thirty years has enjoyed unique opportunities of estimating his services to

the very special calling he did so much to dignify by his labours—though his life was comparatively short in years, he had spent eight-and-thirty years in its service—the writer welcomes the opportunity given him by the Editor of THE CAXTON MAGAZINE to bear this tribute to Sydney Caslon's work and worth as a typefounder, a citizen, and a friend.

There was nothing petty, or small, or mean, about him. He was a Man! His was the broad

outlook, the comprehensive view. It has often been a marvel to the writer that, absorbed as Sydney Caslon was in the general direction and control of his business, he should have been not only so generally well-informed on the technical and practical side of an exacting industry, but that he should also have possessed such a close and complete knowledge of everything going on around him which touched at any point, however lightly, the business of a typefounder.

I suppose no member of the typefounding industry in Britain was more alive to its position, or considered more carefully and critically than he the present-day menaces to the four-hundred-and-seventy-year-old method of casting movable types. In no sense an alarmist, he was careful not to undervalue the influence, however small, of any new method of invention. He exer-

cised the same cautiousness in arriving at the broad conclusions which I am sure that he had come to with reference to the future of the industry. He saw that, if British typefounding is to continue worthy of its proud past, and if its directors would prove themselves worthy successors of the men who counted no cost too great in the giving to English typography the splendid series of types, as well as the rich material, which enabled our printers to make of their work a style intensely British, there must be, in view of the changing conditions and demands of to-day, some concerted action by the general body of British typefounders of this country.

Few memories will be cherished by the writer with greater reverence than those of four or five days spent with Sydney Caslon a few weeks before



SYDNEY HERBERT CASLON.

he passed away; when he spoke intimately of future years of busy days, and all he hoped to accomplish in them—speaking further, and not without a sigh of regret, as he anticipated a restful autumn of life, as well as the “serene old age” he hoped to spend with his family and friends, in the calm enjoyment of his music, and his garden, in the Rustington home he loved so well. “That were paradise enow!” But it was not to be. Instead, at what to his friends appears to be an end premature and untimely, he rests in the God’s Acre of the ancient Church of St. Peter and St. Paul at Rustington, with its Saxon and Norman memories, between the Sussex Southdowns and the sea, in the very birthplace of England. It is where he desired to rest when the call came, so that his precious dust might mix with and become part of the earth of the Sussex he loved with so passionate an affection.

A sincere and accomplished Freemason, he was keen and scrupulous to observe and maintain in his own person, life and conduct the loftiest teachings of the craft. He gave practical expression in his daily life to its precepts, for it can be truthfully affirmed of Sydney Caslon that “he practised out of the Lodge those duties he had been taught in it.” His quiet strength, his unassuming demeanour, and his ever-readiness of service, as

well as his personal charm, will be sadly missed, especially by his Lodge, which is so closely identified with the printing craft. Freemasonry in general is inexpressibly the poorer for his passing, but rich in the possession of his memory and his undying influence.

To the bereaved members of his “fireside,” whose love for husband and father was such as to prove the existence of the divine in the human heart, the sincerest and fullest sympathies of all who had come in contact with him, and especially of the many who were proud to number Sydney Caslon among their friends, go out in this hour of their irreparable loss and great sorrow.

However we consider him, whether as a citizen of this great city, playing a man’s part and doing a man’s work; as the director maintaining the prestige and honour of a business with a great history and centuries of high tradition; as a faithful friend, giving trust and confidence, and repaying affection with affection; as a most loving and ever-considerate husband and parent; or as a truly courteous English gentleman, we instinctively apply to him the words of our great Shakespeare, and say of Sydney Caslon that

“His life was gentle; and the elements
So mixed in him that Nature might stand up
And say to all the world, ‘This was a man!’”

British Industries Fair, 1924

April 28th—May 9th. Reduced Cost of Participating

DURING the past four years the Department of Overseas Trade has pursued a consistent policy aiming at the all-round reduction of the cost of participation in the London Section of the British Industries Fair. Apart from the reduction in the cost of floor space which the Department was able to effect at the last Fair, the expense of participating has been brought still lower for 1924 by the cuts in the scales of charges for “shell” stand erection under the Department’s scheme.

Since 1921, when the cost of both materials and labour was at its height, the scale of charges for stand erection has been reduced year by year in sympathy with the fall in costs. This has been assisted also by the gradual perfecting of a standard scheme of construction. A comparison of the cost of a shell stand in 1921, 1922, and 1923, as against the prices ruling for the next Fair, is shown in the attached table:—

Area	1921			1922			1923			1924		
	£	s.	d.	£	s.	d.	£	s.	d.	£	s.	d.
100 sq. ft. ..	13	6	8	12	18	4	10	7	0	8	18	11
200 sq. ft. ..	26	13	4	20	16	8	15	15	9	13	13	0
500 sq. ft. ..	66	0	0	37	1	8	20	14	9	17	18	11

The enormous reduction of cost effected in the last example given is partly due to a sliding scale of discounts, which was introduced with the object of reducing the cost to the exhibitor taking a larger space, and of enabling the smaller firms to exhibit on a more adequate scale without an excessive increase in outlay.

It is apparent, therefore, that the question of exhibiting at the British Industries Fair will be, from a financial point of view, a very different proposition in the coming year from what it has

been in past years. It should be remembered that this saving has not been effected at the expense of any diminution in the service rendered to buyers and exhibitors, as the full scheme of overseas propaganda, the provision of interpreters, buyers’ club, etc., will be continued in the same manner as in previous years.

It is confidently anticipated that 1924 will infuse fresh blood into the veins of the British commercial body. Just as the great 1851 Exhibition opened an epoch in industrial and scientific development far beyond the wildest imaginings of its promoters, so the great Empire Exhibition will mark and initiate a new era in British development. No institution is in a better position to benefit from this movement than the British Industries Fair, the existing machinery of which is qualified to carry on in the future the commercial development arising from next year’s exhibition.

The authorities of both Exhibitions have not been slow to appreciate and develop their common interest, viz., that all the world shall come to London in 1924. The B.I.F. has extended to the B.E.E. various facilities for co-operative publicity in its annual “follow-up” campaign to the overseas buyer, and the Exhibition authorities have, among other things, allotted to the B.I.F. space on the outer cover of their illustrated folder.

When it is appreciated that the first edition of the folder in question will be no less than 2,000,000 copies, to be issued broadcast throughout the English-speaking world, the value of this publicity to the B.I.F. will be realised. Its force as an advertisement is also enormously increased by the fact that it is the *only* matter printed on the folder which is not exclusively concerned with the Exhibition.

Photo-Mechanical Typesetting

Graphic Descriptive Lecture by W. B. Hislop

INTEREST in the lectures arranged by the Stationers' Company and Printing Industry Technical Board increases. The second of this season's series attracted an attendance of about 500. The subject, of course, was intensely attractive, and Mr. W. B. Hislop has devoted considerable time and thought to it, and made himself thoroughly acquainted with the various devices which have been produced. The chair was taken by Mr. T. E. Naylor, J.P., who was supported on the platform by prominent members of the craft.

The Chairman said that the full meeting was evidence of the interest that is always taken in the work of the chief department of the printing office. The subject that evening must be interesting not merely to compositors, but to printers of all departments. Everything that made for progress should be a matter of interest to the student as well as to the finished workman in the factory, and their presence there was evidence of their intelligent interest in the work of the trade in which they were engaged. The subject was photo-mechanical composition, which was a slight variation from the heading that appeared on the list. That heading described the lecture as being on photo-mechanical type-setting, whereas he understood that the new principle would leave type-setting very much behind, and introduce photography to take its place. Those of them who had passed into factories had had opportunities of seeing all kinds of machines in actual operation.

THE EVOLUTION OF TYPE-SETTING.

Some of those present could cast their minds back to quite primitive forms of type composing machines, and could remember the method of putting the letters in a kind of stick which had to be lifted and put on the galley in the good old-fashioned way. That machine had been supplanted by the slug machine and the linotype, introducing a new principle of composing in the form of one headline, and just as history was said to repeat itself so with inventions. The slug machine principle was challenged very soon afterwards by the reintroduction of the separate letter produced by the monotype keyboard and caster. Then there was the very recent improvement in what was called the Ludlow casting machine, especially intended for the use of offices where a good deal of display work is being done, and now they were to be informed on a more completely revolutionary process than any one of those mentioned. The mould and the matrice were to be supplanted by the camera and the lens. If this machine came to perfection in the workshop type metal in all its forms would disappear, and straight from the keyboard of these new machines—for there were more than one—would be set upon the photographic film all that required to be set, and then passed on to the developer and brought out direct upon the cylinder of the printing machine, and printed off as now the letterpress formes were printed. Most of them there would be interested in the detailed description of these processes that would be given them by Mr. Hislop. Mr. Hislop was well known not only in London, where he was a frequent visitor, but very widely known in Scotland, which he was per-

mitted to describe as his native heath. He was a member of a well-known Scottish firm of process producers, and also closely connected with the Joint Industrial Council. He was also examiner to the City and Guilds of London Institute, so he was well qualified to speak upon the subject.

Mr. Hislop then delivered his lecture as follows:—

Within the last two or three years the printing trade has been stirred by the announcements of various machines which were said to threaten the prosperity of letterpress printing by placing the litho-offset and rotary-gravure printer on an equal footing as regards composition.

I am not going to deal with these prophetic subjects to-night, but, believing that the time has come when we may profitably attempt to sum up the situation, I wish to place before you the facts as I have been able to ascertain them, and then see what deductions we can legitimately make.

Two of the most important questions to be settled with reference to any new invention are the extent of the field in which it can be utilised, and, further, how completely that field is filled by present processes or appliances.

So far as letterpress is concerned, I think we may agree that, unless we alter our methods considerably, the Monotype, Linotype, and other type-setting machines fill our requirements in a wonderfully complete manner. Letterpress is, however, only one of three methods of producing printed matter, and the field for photographic composition lies primarily with the other two methods which have had hitherto to seek the assistance of the typefounder and the letterpress printer in order to produce type matter, although the type never comes near their finished product.

We shall therefore be justified in looking on these inventions as attempts to do for lithography and gravure what mechanical composing machines have done for letterpress, with the difference that, as these processes have no equivalent of the typefounder in their own sphere, the perfecting of such a machine would be the equivalent, in letterpress, of a jump from the use of types produced by engraving each singly to the modern Monotype.

THE PROBLEMS.

The problems to be solved vary to some extent with the nature of the work to be done, and in reviewing the various patents which have been taken out on this subject, I find they fall into two classes:

The first class aims at the production of lettering varied in size, style, and spacing, with the intention of executing display work, letter-headings, cheques, cinema titles, and so on. This class of machine attempts to replace by photography the work of the letterer, litho-writer, and display expert.

The second class endeavours to do by photography all that is done by the mechanical type-setting machine of to-day, including that most difficult problem of all—justification.

It will be convenient for us to call the first class the "Artist's" machine, and the second class the "Compositor's" machine.

In all these machines we shall find the same distinction as we are familiar with in letterpress typesetting machines, and no further explanation will be necessary if I refer to a machine which assembles all the letters to form a line and then photographs them, as belonging to the "Linotype" class, while a machine which photographs the letters singly we shall consider in the "Monotype" class.

ADVANTAGES.

There are certain advantages inherent in a photographic process of composition which we may consider, along with the disadvantages.

The first advantage is the ease with which images widely varying in size can be produced from one master by optical means. Against this great advantage we must set the statement made by the typesetters that an exactly pantographic or photographic enlargement or reduction of a letter is not satisfying, and that the relative proportions of the parts of the letter have to be altered to satisfy the eye. This is a point which I have not investigated, but would suggest that, although the point is an aesthetic one, its truth might be decided by a scientific analysis of the various factors. The ink impression of a letter is always slightly wider than the actual type surface, and although this thickening may not vary between the thick and thin parts of a letter, yet the proportion of the thickening to the true size of the various parts of the letter, or the same parts of the same letter in different sizes, obviously varies very much, a hairline might be trebled while the thick body of a letter might only gain a small fraction. Is this the chief factor in the problem, and, if so, what can be done to effect it photographically? That is only one consideration. I have not gone into this matter, but suggest that it be gone into on scientific lines.

Another advantage of the photographic method is that there is no wear and tear of the master as there is of the matrix in typesetting. The photographic positive will keep indefinitely, and is easily stored; it can be readily cut up and patched together as it is in the form of celluloid film as a rule, so that, while single letters cannot be altered as in the Monotype product, a paragraph can rapidly be re-done and patched into place.

DISADVANTAGES.

The disadvantages are chiefly that it involves principles and processes of which the printer has had no experience. It is chiefly the letterpress printer I refer to.

With regard to the type of machine which aims at covering the same ground as the Monotype, one objection which is at once raised, especially by book printers, is the difficulty of dealing with "author's corrections." This is a difficulty which, I am inclined to believe, will lessen as we gain experience with these new machines, and obviously much will depend on the speed and ease of operation of the machine.

The letterpress printer who suggests that cutting and patching paper or film is impossibly laborious and "finicky" should get to know what is being done every day by the litho transferrer.

I wish now to show you very briefly, and with the aid of slides prepared from the patent specifications, some of the efforts which have been made towards photo-mechanical composing, and then we shall be better prepared to grasp the machines which are in being to-day.

The first suggestion dates as far back as 1856, and is for a machine with the master letters arranged round a disc.

THE VARIOUS PATENTS.

The first interesting scheme—patent No. 14,525 of 1894, by Professor Eugen Porzso, of Budapest—is for a "Monotype" compositor's machine with a keyboard operating electrically. When a key is depressed it closes first an electrical circuit which brings the master letter into position, and then a second circuit which makes the photographic exposure.

Immediately behind the keyboard is the holder for the sensitive plate, which can be moved vertically and horizontally so as to bring any part of the surface opposite an adjustable aperture through which the image of the letter is projected by a lens immediately behind.

The master letters are arranged on the sides of small cubes supported by long levers arranged round the inside of a drum and pivoted in such a way that the face of the cube is swung up into position for photographing in a manner similar to some typewriter mechanisms, but effected by small electro-magnets. Each side of the cube carries a different style of letter, and a simple gearing enables the levers and their cubes to be rotated to present a fresh side to the lens.

There is no provision for automatic justification, but an ingenious measuring device in the shape of a star wheel with eight spokes, geared to the sizing and focussing mechanism, so that, as each of the eight sizes is reached, the appropriate measuring scale on a spoke of the star wheel comes into position opposite the aperture, and the length of lines and spaces are worked out by that scale.

The use of electrical control and inter-relation of different operations is very interesting in so early a machine, but nothing appears to have come of it.

FRIESE GREENE'S MACHINE.

The next patent is No. 7,099 of 1895: W. Friese Greene, London. It is not surprising to find that this inventive genius, who was early in the field with patents and devices for cinematographs, inkless printing, and other ideas in advance of their time, had also turned his attention to photo-composing. He fully realised the importance of solving the problem of justification, and adopted the Linotype method.

The machine was a compositor machine which operated a series of long strips of suitable material, each carrying a complete alphabet arranged from top to bottom in the order of their width, and having the width of the strip, or else the width of a raised longitudinal rib on the back, proportionate to the width of the letters at that part.

When the keys were pressed these strips were allowed to slip down to the required position. Justification was to be effected by wedge-shaped guides acting on the tapering sides or rib of the strips. The whole line was then photographed, and the strips brought back to position ready for the next line. The general idea of this machine seems possible of development, but would be rather slow, and changing the style of letter would be difficult.

THE BAWTREE PATENT.

No. 105/1915: A. E. Bawtree. This is a patent for a letter-by-letter or "Mono" type of machine, in which the master alphabet is arranged in one or more rings on a disc in such a way that the letters

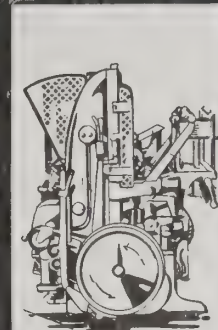
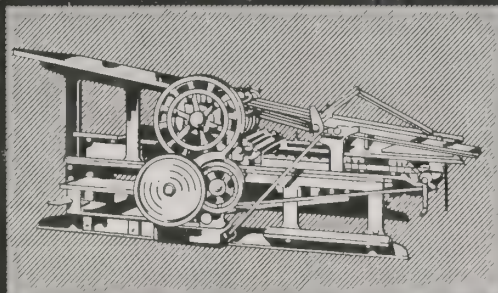
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come into correct alignment when the locating pin drops into the notch belonging to the desired letter. A spacing cam connected to the disc provides for the correct amount of movement of the sensitive material according to the width of the letter just photographed. There is no attempt at justification in the machine, and it is proposed to effect this by cutting up the finished photograph, so provision is made for registration marks and numbering each line. Means are also provided for the introduction, in the optical system, of suitable rulings or stipples, so that the letters can be made with the corresponding texture instead of being solid. This machine is clearly of the "Artist" type, and we shall return to this machine presently.

No. 17,233/1915: Siemens and Holst. Is for the recording of images on a continuously moving film by electric spark.

No. 117,282/1917: I. S. Bunnell, printer, U.S.A. Another "Artist" machine, for this inventor makes it clear that his aim is the production of ornamental and displayed work rather than close-set type matter, so that justification is not considered. The details are worked out fairly fully, but the scope of the machine is so limited that we need not consider it further on this occasion. The method of spacing, etc., is practically identical to that used in the Universal Engraving Machine used by copper-plate engravers, and the machine is really an attempt to do photographically what the engraving machine does by pantograph mechanism.

No. 174,621/1919: Correx Művek Filmipara Gépgyár Czakó László, of Budapest, Hungary. This is another disc machine for a special purpose—the production of titles for cinema films, etc.—and no justification is attempted. The general arrangement reminds one of a well-known type of time recorder, as will be seen from the diagram. There is a choice of three sizes, or styles, of each letter, but this is obtained directly from the master disc, and no provision is made for variation in size by optical means. A printed impression of the character is made on a paper ribbon just before the actual photographic exposure, and a simple mechanism provides for the variable movement of the sensitive film according to the width of letter just photographed. There seems no reason why this machine should not do its particular work quite well, but I do not see how it is going to be better or faster than a smart ticket-writer would be.

No. 182,887/1922: Walter Broadbent. This is a machine of the Mono. class, which has provision for justification. The specification is very sketchy, but there are one or two interesting points.

Each letter of the alphabet has its own little lens and pneumatically-operated shutter, also a deflecting prism, which is intended to make the images of all the letters fall on exactly the same spot. It is suggested to use a perforated paper strip made on an adapted monotype keyboard to control the pneumatic shutters and also the justification, as the paper strip has the two justification perforations at the end of each line, and is run backwards through this photographic equivalent of the Monotype caster. It is proposed to gear the paper strip and the sensitive film together so that both drive continuously, and the variation of spacing to effect justification is to be obtained by bringing into play one of a series of cams which alters the gearing ratio of a friction drive.

There are a number of points which seem to be impracticable, notably the construction and adjustment of the complex optical system, and the pro-

duction of a sharp image on a continuously moving film.

THE ROBERTSON MACHINE.

No. 186,255/1921: Robertson, Brown and Orrell. This patent has been widely discussed throughout the trade, and was the first attempt at photo-composing to attract serious attention.

The idea is that a machine, exactly similar to a Linotype without the mechanism for casting and subsequent operations, will deliver the matrices, in the form of small photographic negatives or positives, justified by the use of wedges as in the Linotype, to a camera mechanism which will photograph this line on to the sensitive film, then clear and re-distribute the matrices while the next line is being dealt with.

So far as I know, this machine only exists on paper, and it would be very difficult, if not impossible, to make it workable, at least in the form suggested, so that I consider it rather unfortunate that so much publicity was given to it about a year ago.

THE HUNTER-AUGUST MACHINE.

The remaining and most recent patents are a number in the name of E. K. Hunter and J. R. C. August covering the various points in the Hunter-August machine, and as I shall deal with this machine in being, we need not trouble about the patents. I give the patent numbers for reference and the chief points in each:—

195,104: Flexible film strip for master letters which are brought automatically into position for photographing; size altered optically; use of punched strip to secure time interval; visible record of keys operated.

200,046 and 200,047: Arrangements for perforated record, justification and correction of keyboard errors.

200,127: Electro-magnetic control of minute and accurate movements.

200,532: Displacement of sensitive surface by half the width of last letter plus half width of next letter.

200,782: Improvements and additions to machine embodying the above.

It is a much more simple matter to obtain a patent than to construct a useful and workable machine, so I shall now try to put before you what is being done practically.

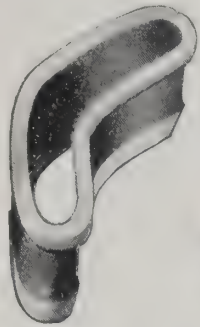
THE THREE EXISTING PHOTO TYPE-SETTERS.

So far as I can learn, there are three different machines producing type matter by photography in this country, and I can tell you something about each of them.

In the last issue of Penrose's Annual there were some examples of work done by Mr. Arthur Dutton's photo-line machine or process. Mr. Dutton has apparently no patents, and consequently, perhaps, does not make his methods very clear, but he has written an article for the next Penrose's Annual, from which my friend, Mr. Gamble, has kindly given me some extracts, which the inventor has supplemented.

THE DUTTON.

Mr. Dutton says: "The complete photo-line outfit actually consists of two separate parts, one an automatic letter-setting machine, and the other a specially designed camera. The letter-setting machine automatically sets up or assembles letters or characters, inserts spaces between the words, justifies all these things into a definite line width, and



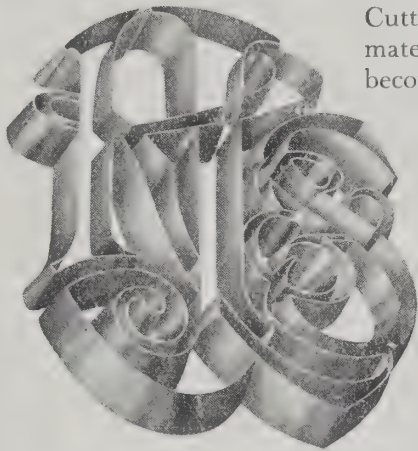
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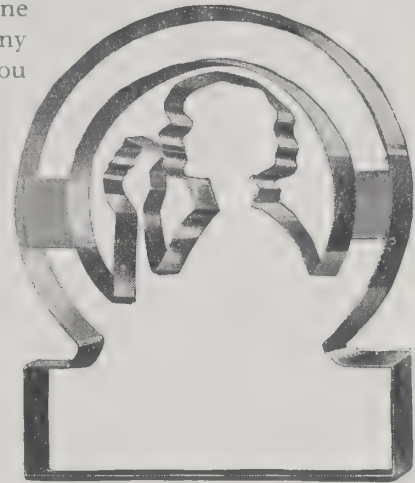
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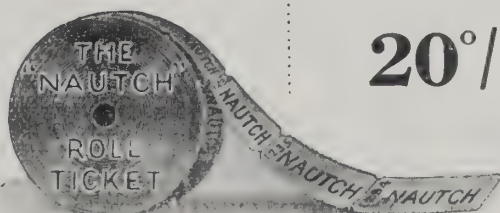
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afterwards returns or distributes everything back again into storage cabinets for a repeated use. The camera is constructed to secure varied control over the movement of an unexposed plate or film, and this in conjunction with a sliding adjustment to almost any degree of measurement all of a more or less automatic character. The product from these two machines is then developed into a photographic negative or positive, and, as such, can be introduced in the scheme of things common to printing.

"A good idea of the size of the letter-setting machine may be imagined if the printer will take a broadside poster setting-stick, and a 72-point or 6-line fount, as a like scale upon which operations are conducted. Of course, the Photoline letters are not in the nature of types, but simply printed copies dealt with in a special manner.

"In addition to letters and figures, borders, ornaments, illustrations, odd sorts, signs, and many of the expensive things used by printers to secure typographic effects can be secured in a simple fashion.

"It will do tabular work with the same facility as though it was straight run-on matter. Spaces equal in usefulness to the en and em are used to keep vertical alignment, and brass rule is substituted by a simple drawn line. Any number of separate faces or styles of letters may be had on one machine. Single words in italic or black letters may be placed in a line of roman. Script, copper-plate or round-hand style of letters may be secured, and all the unsightly joining between letters removed; indeed, there is every reason to believe that much of the work now done by the lithographic writer can be captured by this process, and even plates made for intaglio printing may be considered possible."

Mr. Dutton has submitted a number of specimens to me which I am not at liberty to show you, but it seems to me that his method and apparatus hold considerable possibilities towards doing by photo-mechanical processes a very great deal of the ordinary run of hand lettering without sacrificing any of the artistic qualities of the letter. I must make it clear that I am judging by the specimens submitted to me, and, not having seen the apparatus, I cannot estimate the speed of working compared with typesetting by hand or with hand lettering.

THE BAWTREE.

Of the remaining two machines (both of which appeared in Penrose's Annual) I can speak much more definitely, as I have examined both very closely and gone over them with their inventors.

We shall take the simpler machine first, but I would like to make it quite clear that the two machines cannot be fairly compared, as they set out to work in rather different fields. Here we find the classifications with which we set out proving very handy, for the Bawtree machine is what I have called an "Artist" machine, and its work is directly comparable with that of litho-artist or writer. Both the artist and the machine could do pages of close typematter, but in both cases it would be extremely slow, inefficient, and less regular than ordinary typesetting. The special field of both artist and the Bawtree machine is script, linked or overhung lettering, set in curves or fitting into scroll borders, combined with fancy tint grounds and so on.

The machine was invented in 1915, but its construction and development were delayed by the

war. The machine I have examined cannot be called more than an experimental model, and requires a considerable amount of modification and further work before it is ready to be placed on the market. Mr. Bawtree says that the speed of working is much the same as can be attained on the aluminium strip nameplate machines seen at the railway stations, and the comparison is an apt one, for the action of the two machines is very similar.

To operate the machine the disc is turned until the desired letter is opposite the pointer, then the handle to the right front of the machine is swung in one direction, which makes the exposure, then swung in the opposite direction, which moves the sensitive film along by an amount equal to the width of that letter; the next letter is then brought into position, and so on. The amount of movement after each letter is automatically adjusted according to the amount of enlargement or reduction for which the camera is set at the moment, but the shift can be altered in amount by hand. The normal amount of shift necessary varies according to the width of each letter, and is determined by the spacing cam belonging to each alphabet disc, which contains this measurement in the depth of the notch corresponding to each letter. At the end of each line the graduated disc to the right of the sensitive film-holder is turned to bring fresh surface into position.

Mr. Bawtree states that, though celluloid film can readily be used, bromide paper is quite suitable and much more economical, as the positive photograph produced in the machine can be treated by the Bromoil process, and so converted directly into a litho transfer which can be put down in the ordinary lithographic manner. This is perfectly practicable, but I would prefer "printing down" on to the machine-plate photographically, using a reversing process such as the Douglagraph or Vandyke. Provision is made in the machine for the introduction of small illustrations, ornamental initials, etc., as well as the breaking up of letters by ruling as mentioned in the patent claim.

The machine is quite a small affair, and its mechanism is very simple, and seems capable of development in the direction of music composing. It would take too long to go into that on this occasion, but I have no doubt Mr. Bawtree will give the information to anyone interested.

THE HUNTER-AUGUST.

We come finally to the most interesting and by far the most ambitious of these machines, the Hunter-August.

The inventors say that they will not be content unless they can put their machine on the market fit to compete with Monotype or Linotype on level terms as regards speed, scope, reliability, and cost. I think we shall all agree that there is no lack of courage at least, especially as existing typesetting machines of both classes are the product of years of concentrated effort, and rank among the finest mechanical achievements of the human race.

It is nearly a year since I first saw and described this machine, and since then the time has been occupied by a thorough testing and improving of each part, as well as their adjustment to each other. There has been found no reason to alter any of the main arrangements or ideas, so that the description already published still stands perfectly correct.

When I first drew my diagram to illustrate the working of the machine, I must have been inspired



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in some way, for I have been unable to improve it except by adding the position of the remarkable calculating mechanism.

Time will not permit of us traversing again the ground which I covered in the description, which was given fully in *The British Printer*, *THE CAXTON MAGAZINE*, and other papers last spring, and I will, therefore, try to approach it from a different angle to-night, in such a way that the one account will supplement and amplify the other.

COMPARISON WITH MONOTYPE.

The Hunter-August machine invites comparison with the Monotype, not only because they both set letter by letter, but because of some similarities in their operation, such as the use of paper tape perforated by the operation of the keyboard. Probably most of you are familiar with the Monotype, and therefore I think you will follow the action of this machine more readily if I first point out the chief differences between it and the Monotype.

From the keyboard operator's point of view, the chief difference is that the operations of calculating and checking, ingeniously simplified as they are by the drum indicator of the Monotype, are entirely absent. The size and style is directly controlled from the keyboard; a clearly printed record of the keys he has depressed is in front of him; he can readily and rapidly correct errors of misspelling and mis-keying, by means of the keyboard itself, and he need not worry further about them. The keyboard has fewer keys than the Monotype, and its operation involves no more skill than the operation of an ordinary typewriter.

JUSTIFICATION.

When we get beyond the surface of the keyboard the differences become too many to enumerate, but having mentioned that a perforated paper tape is common to both machines, I would like to point out the differences in its use. In the Monotype the perforations operate a pneumatic control, while in this machine they serve to open and close the circuits of an electrical control. In the Monotype the perforated record is completed, the justification perforations coming at the end of each line, and this record is run through the caster backwards, so that the machine gets the justification before the letters; in this new machine this apparently simple plan has been abandoned in favour of the calculation of the necessary justification space, line by line, by purely automatic mechanism and its transference not to the paper tape, but to a simple "storing," or, as I prefer to call it, "remembering" device, which sends it on to the spacing mechanism at the proper time.

The paper tape is used to secure a brief time-interval between the keyboard operation and the actual photographic work. The operation of the keyboard controls three sets of electrical circuits; one actuating the tape printing mechanism which provides a visible record; one controlling the punching mechanism for the perforated record; and the one connected with the space-calculating and justifying mechanism. The visible record needs no further explanation; it plays no further part. The perforated strip travels into the contact box where the various circuits, completed through the perforations, actuate the mechanisms which bring the required letter into position for photographing, make the exposure, move the film carriage along, and bring into operation, as a space for that particular line, the value in thousandths of an inch necessary for justification which the calculating

mechanism has worked out during the operation of the keyboard and stored till required.

The letters are thus photographed one by one on to the sensitive film, which is moved along step by step till the line is complete, then run back and turned slightly to start the new line. All this is done in a perfectly automatic way by the machine, and the only reason why the operator need leave his seat at the keyboard is to change the spool of film, and that operation is exactly similar to changing the film spool in a Kodak camera—that is, it requires no dark-room.

The machine is designed to provide any size from 6-point up to 96-point by optical enlargement or reduction of the master letters carried on a long band of celluloid. This band is over thirty feet long, and carries thirty different styles of letter in three rows, capitals being at the top, lower-case in the centre, and figures, etc., in the bottom row. Any of these styles is brought into action in less than a second by moving the style lever at the left of the keyboard, while any of the ninety sizes is secured by setting one of the three levers on the right.

NOVEL PRINCIPLES.

Before attempting to describe how the machine does these things, I wish to give you the novel principles which make this machine so interesting and, indeed, render its construction possible. The soundness of these principles is proved by the machine itself, for each principle is applied in several ways to obtain different results as we shall see presently.

The first principle is that of coupled magnetic clutches. In a modern engineering shop you will find very accurate grinding machines, and, when iron or steel is the metal being dealt with, the operator merely lays the pieces on the bed, turns a switch, and the pieces are instantly and immovably fixed ready to be ground. The bed of the machine is converted by the electric current into a powerful electro magnet which attracts to iron pieces and holds them so long as the current passes. The instant that the circuit is broken the pieces are free and can be picked up or shoved to one side. Suppose now that we have this electro-magnetic bed, place on it an iron cube, and in contact with this cube, but above it, we arrange a second bed which has a to-and-fro movement of exactly one inch. We can easily arrange the electrical contacts so that the current is switched through the stationary bed at the end of the movement in one direction and diverted instantly through the moving bed circuit when it reaches the limit of travel in the other direction. This would cause our cube to stick firmly to the stationary and movable beds alternately so that it would progress in steps of exactly an inch at a time. The change-over can be made instantaneous, and with the alternations succeeding each other very rapidly, I was unable to "catch it on the hop," so to speak, and make it slip.

MAGNETIC ATTRACTION.

The second principle is another electro-magnetic one in which a series of small electro magnets are used to obtain given degrees of movement either by direct magnetic attraction, or by bringing into action hardened steel cams.

I shall only instance one example, which is part of the calculating mechanism. A steel rod is required to be pushed along by small, but very accurate amounts. On this rod is placed a series

of small electro-magnets each kept an exact distance apart by a spring. When the current is sent through an electro-magnet, it at once attracts the one on either side of it, overcoming the spring, so causing the row of magnets to shorten by that amount, and this amount is transmitted to the rod by the action of another magnetic clutch. To follow this farther we must go on to the third principle.

Probably you are familiar with the unit system of the Monotype, and obviously a similar arrangement is required for the spacing of this machine. The unit adopted is .001 of an inch ($1/1000$), but the varying sums are obtained from combinations of a series of eight fixed standards having their values arranged in the geometric progression 1, 2, 4, 8, 16, 32, 64, 128. If the circuit of 4 alone is closed, we get a movement of .004; if circuits of 4 and 64 are closed, we get a movement of .068. You will see that by using these eight standards singly or combined we can get a movement ranging from $1/1000$ of an inch up to .255, or over a quarter of an inch in steps of $1/1000$ of an inch.

FEW PARTS.

This code is applied along with the other two principles right throughout the machine, and makes it possible to construct the machine with relatively few parts compared with the ordinary typesetting machines.

The only other point which I have time to touch upon is the extraordinary device for calculating the justification spacing, and for storing that result until the photographing apparatus is ready to use it.

You will remember that a linked series of electro-magnets encircling a rod is employed, so that as the key is pressed it closes the circuits of the electro-magnets which correspond to the width of that letter in 24-point, and cause the rod to move along that amount. (I may remark, in passing, that all the calculating and spacing is done in 24-point, and converted to the equivalent values for other sizes by a very simple arrangement working from the position of the camera parts, which, of course, determine the size of image.) One end of the rod is coupled to a lever having at its other end a drum, carrying on its periphery perforations in eight rows, which give the whole sequence of contacts necessary to move the spacing bar from one to 225 thousandths. The fulcrum of this lever is movable, being controlled by a cam, and the fulcrum steps along one space towards the drum every time the space key is depressed on the keyboard.

The result of this movement of the fulcrum is that if, for example, we compare its action during the setting of two lines, each containing exactly the same number of letters, to be justified to the same length of line, but the first containing four spaces while the second has eight, we shall find that, after all the symbol keys have been pressed, when the end of line key makes contact, the drum is put into gear, the lever moves to the "end of line" stop, and so causes the drum to rotate. Then we find that the drum has turned so as to close the circuits giving the justification space divided by four in one case and by eight in the other.

A MEMORY BOX.

This information is passed on by the circuits to the storing mechanism, or "memory box," as I like to call it. The apparatus is extremely simple, consisting merely of four rows, each consisting of eight little electro-magnets, one for each row of perforations on the drum. When any of these

magnet circuits is completed through the drum, it pulls down its armature and so switches in the circuit actuating the cam in the spacing mechanism, expressing that particular measurement as movement. This switch, or switches, remain down until the line whose justification it "remembers" has completely passed through the photographic apparatus, when it is cleared, and waits ready to take its turn after the other three, in remembering a line again. I wish to make it clear that, although these switches remain down, the current only passes through them when a space perforation in the paper tape finally completes the circuit.

This device allows the keyboard to get three full lines ahead of the camera, and this could readily be increased, if necessary, by increasing the number of rows of eight magnets.

There are many other extraordinarily ingenious, yet simple, devices I could describe, such as the automatic sizing and focussing, the adaptation of the three principles I mentioned to the control of the movements of the master film and the film carriage, the adding of half the width of the last letter to half the width of the next to get the correct amount of movement of the sensitive film, and so on, but, absorbingly interesting as these details are, I must leave them now, and draw a few general conclusions from these various inventions.

NO MACHINE READY.

None of these machines are ready for general use as yet, but each of the three promises to fill a certain field. As we have seen, the Dutton and the Bawtree machines make it probable that photography will soon invade successfully yet another field—that of the artist. These machines are simple, comparatively inexpensive, and their product can be directly applied to existing printing methods—letterpress, litho or gravure—without any disturbance.

As to the much more ambitious Hunter-August machine, I do not wish to prophesy. At the moment its use would mean a considerable change-over, even for the lithographer, but things are moving rapidly, and if it can be carried along till it is successfully placed on the market, I anticipate that by then, even by this time next year, the application of photography to lithographic printing will have made such progress that conditions will be quite ready for it.

AS TO LETTERPRESS.

What about letterpress? Such machines as the Hunter-August have no application to letterpress as worked at present, for the cost of etching the matter into relief can never be reduced to, or below, the cost of machine setting for ordinary work. There is, however, a chance that future developments might make it possible.

Probably most of us have read the article by Mr. Louis Flader, in reply to Mr. Gamble's gloomy prophecies, and have heard of the work of Hacker, Claybourn, and one or two other American investigators, whose conclusions are that, provided our printing surface is perfectly flat and of correct height, and the cylinder perfectly true and correctly adjusted, we can not only dispense with elaborate make-ready, but will print perfectly with very little impression pressure. As Mr. Hacker wittily puts it: "The impression should be a 'kiss' without a squeeze, if you can imagine such a thing."

So far as I know, none of these gentlemen have studied the problem of inking with the same ex-

haustiveness, and if it is possible to get the press adjusted to the extreme degree of accuracy which Mr. Claybourn claims, it should be an easier matter to adjust the inking rollers similarly so that, as the printing surface must be perfectly flat, we could use rollers perfectly true, and possessing a small fraction of the resilience of those used at present. Such rollers would not "dip" at all, and we could therefore logically reduce the relief of our type faces and blocks to a corresponding degree.

ECONOMY?

If we follow this a little farther, does it not suggest that the next step, were a machine like the Hunter-August available, would be to cut out the trouble and expense of bringing a composite forme of type matter and blocks up to a true surface, by starting out with one surface, say of a zinc or copper plate, only slightly thicker than the lithographer uses, photograph down all the matter, etch it into very slight relief (which would be vastly more simple than etching a zinco at present) or treat it by the amalgamating process of Mr. Ronald

Trist, draw it taut round the drum of a rotary machine, and compete in speed of running with the offset press on level terms.

Well, that is looking too far ahead, perhaps, and it takes many things as proven, when they are not; but there is no harm in lifting one's eyes from the desks, or machine, once in a while, and letting fancy piece together strange things among the clouds.

I would like some further evidence before I go the whole distance with Mr. Claybourn, but there is no doubt that "make-ready" is the great handicap of letterpress printing, and I am perfectly sure that more careful adjustment of the machine, and a higher standard of accuracy in mounting, particularly of electros, would render most of the "make-ready" superfluous.

The letterpress printer must work with a higher degree of precision throughout, and with the greater efficiency which will certainly follow, I see no reason to doubt the continued vogue and prosperity of letterpress printing.

The Process Engravers' Gala Night

THE first annual dinner, concert and dance of the Process Engravers' Club was held in the Victoria Hall of the Hotel Cecil, and was pronounced by all who took part in it to be an "unqualified success," and most certainly everyone present entered thoroughly into the spirit of the gathering and helped to make it the enjoyable function it proved to be.

About 130 members and guests sat down to dinner provided in the best style for which the Hotel Cecil is noted, and, having responded to the loyal toast, were regaled by a short and pithy speech by Mr. Frank Colebrook, to whom fell the duty of proposing the only other toast of the evening, viz., "Success to the Club and Its President." This he did in his own inimitable way, and met with an instant response to his toast, everyone replying in the most enthusiastic manner.

The President, Mr. A. Dargavel, in responding, entertained the company to some anecdotes showing that even process engraving may have an amusing side, and certainly some of the extracts

from letters received which he read caused a great deal of merriment, and, after thanking the proposer for the kind things he had said, declared the meeting ready for the entertainment provided.

After a song or two, the orchestra passed on to some dance music, which soon brought to their feet a goodly number of the company, so that, large as the Hall was, there was not too much room for all who wished to join in the various dances, and it was fairly evident that this recreation was thoroughly enjoyed.

In the intervals between the dances, the company were entertained by some exhibition dancing by professionals, and certainly some of the performances were of an extraordinary and difficult character and greatly entertained all present.

As previously stated, the meeting was a thoroughly successful one, far more so than anyone had dared to expect, and we shall be surprised if when the next annual dinner is held we shall not want the largest hall the "Cecil" can provide.

Waste in Printing Trade

SPEAKING at the annual convention of the United Typothetæ of America, held at Washington, Mr. W. A. Durgin, head of the Simplification Division of the Bureau of Standards, Washington, stated that investigations showed there was a 58 per cent. waste in the printing industry, and that 49 per cent. of the capital invested in the six leading American industries was absolutely thrown away.

Typographical Association and the Proposed Levy

THE proposal for a special levy of one shilling per week on fully employed members and sixpence per week on members earning less than full rates, for a period of six months, for the purpose of creating a special fund to assist in maintaining wages and hours at their present level, has been rejected, 9,457 voting against and 7,907 in favour of the proposal.

Printers' and the Election

THE Federation of Master Printers is issuing a special note to the Association Secretaries to interview Parliamentary candidates to ascertain their views on State trading, or if they are in favour of the continuance of the enquiry into the State Printing Works at Harrow and elsewhere. Candidates are also to be pressed as to their position regarding reduction in the postal rates and the removal of restrictions on printed matter. The attention of candidates will also be called to injustice done to British printers by the admission of foreign printing without any indication of its origin.

A LENGTHY discussion took place at the Council meeting as to the line the Federation should take with regard to protection, but so many divergent views were expressed that it was found impossible to take any definite line of action.



London, December, 1923

Specialisation for Small Businesses

WE question whether the average employing or journeyman printer ever thinks seriously of the vital importance of specialisation to the success of the industry either as a whole or to himself as an individual.

At the close of a year which has been one of severe strain to many of our readers who have upon their shoulders the responsibility of running a business, this subject deserves the most serious consideration. Printing has suffered directly from bad trade, and when trade is depressed the manifold evils of price-cutting are bound to assert themselves, in spite of the operation of the most perfect costing system—it being argued that to keep the plant running at bare cost is better than shutting it down entirely.

But all printers have not had a bad year, and those who have been busy are by no means those who have been guilty of cutting prices. What, then, are the reasons of their strong

position? There are two which operate almost to the exclusion of all others. One is salesmanship, the other specialisation. And salesmanship, however good, cannot be really successful unless the production side of the organisation is capable of turning out a specialised product. We find if we investigate the work produced by the houses that have been busy during the bad time and those that have been slack, that the so-called fortunate ones concentrate their energies on one or more lines; it does not matter whether the line happens to be posters or tram tickets, jam labels or first-class colour printing, luggage labels, catalogue printing or fine typography in one of its many branches.

There is ample scope for the exercise of the ingenuity and organising power of a master printer in one branch or another of the trade, and if he concentrates his energies on making his product in his particular line the best that can be obtained, and arranges his employes and his plant in an efficient way, he is in an impregnable position.

The largest organisations in the industry have come to realise that even in large units the best results are obtained by giving undivided attention in each establishment to one branch of the trade; how much more important, therefore, must it be for the smaller houses to adopt a similar plan?

It is undoubtedly a great temptation to a small printer to undertake himself any job that is offered to him in the way of business. But he cannot hope to compete either in quality or price unless his facilities are such that the work can be done without disturbing the ordinary routine of his plant.

If the small printers specialise in the way that is suggested, they will be able to undertake work for their printer neighbours, and such neighbours will be able to do work for them, in every case to their mutual advantage and profit.

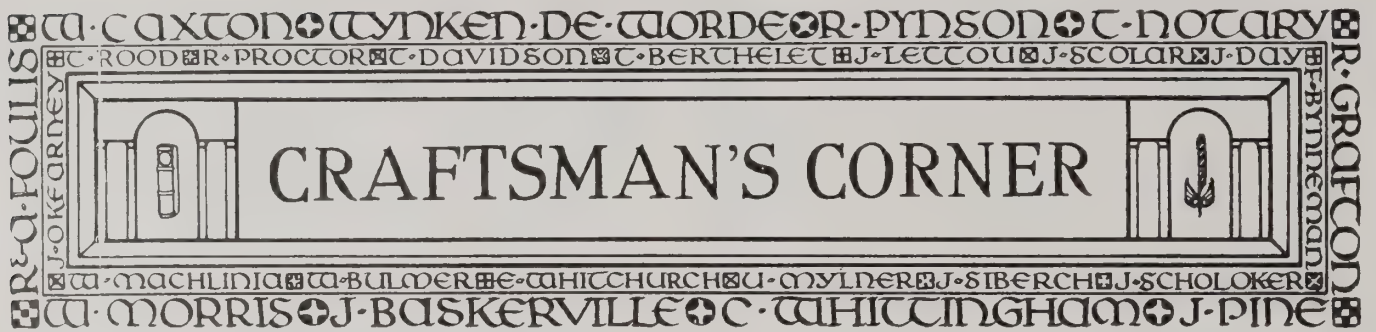
Such a scheme takes us out of the field of price-cutting, and incidentally brings us a stage nearer the time when collective action in the industry will be a living force, and a scheme of collective advertising for the whole trade a practical proposal.

Mr. F. W. Bridges goes to South Africa

OUR esteemed managing director, Mr. F. W. Bridges, leaves this country for a combined business and pleasure trip to South Africa. Interest in the 1925 Printing Exhibition is steadily rising, and Mr. Bridges has planned several tours during next year to enable him to get into touch with various sections of the trade, particularly in our Colonies, with a view to stimulating interest in what already promises to be the greatest and most

interesting exhibition of printing machinery and appliances ever held.

Mr. Bridges looks forward to meeting trade associations as well as individual printers and manufacturers, and carries with him not only the commendation of the leaders of our industry, but, we are sure, the goodwill of all our readers. He sails on December 21 on the *Arundel Castle*, and will be away three or four months.



Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

CUSTOMS live a long time in the printing trade; and this was very forcibly brought home to me in a recent conversation with a compositor who should still have many years of useful service in front of him.

He was unable to appreciate the material benefits of the Point System, contending that after type and its accessories had been in use for a little while, misuse or dirt (or both) prevented that systematic interchangeable accuracy upon which its reputation was based. For very careful building up of formes this may (or may not) be so—at any rate, I am not going to consider those pros and cons now, except to say that misuse and dirt will throw long primers and brevier out of gear just as quickly.

When it came to calculations and casting-off, I was amazed at the mass of figures my friendly compositor had committed to memory; he could run off the number of ems to square inch and linear measure of any given size of type in the old bodies from pearl upwards, yet seemed unable to connect them up with or appreciate the simplicity of the Point System.

Despite the fact that to-day many printing offices are still using a large percentage of type cast on old bodies—the pearls, minions, brevier, bourgeois, long primers, small picas, etc., are doomed, and the coming generation of printers should know them no more; so perhaps a little talk round the “Point” may not prove such a bad chestnut to some of my more advanced readers, and even less so to those whose misfortune it is to be employed in such old-fashioned offices.

To begin with, the old method of calculation made it imperative for one either to memorise tables, use a specially marked gauge giving comparisons in sizes of bodies, or else set so many ems or lines of the sizes of type affected in a stick.

To memorise certain tables and thus save unnecessary calculations is good; a marked gauge will frequently save time, and the stick test is quite useful; but they are not vitally necessary with the Point System. This I will prove by starting off very simply, and gradually arrive at the more complicated part of one branch of the subject without resorting to any of these three aids.

Nobody can cast off or measure anything without some idea of the value of their basis or unit of measurement; so I shall assume my readers know the names of the regular point bodies, such as 1, 2, and 3 point leads and rules; 4, 5, 6, 7, 8,

9, 10, 11 and 12-point type, and so on; the difference in the sizes being represented by the variation in the number of points between any two numbers or sizes, all being multiples of one common point or unit. For example, a 5-point em quad is five 1-point units in width and five 1-point units in depth, all other sizes being proportionate.

Example 55.—Take the measure of 20 ems 12-point—how many 8-point ems will go in the same space? Reduce the width to points (20×12) and divide the result by the number of points in the size of type (8-point) required, so—

$$\frac{20 \times 12}{8} = 30 \text{ ems of 8-point in 20 ems of 12-point.}$$

Perhaps it would be as well to explain how to arrive at the correct placing of the component parts of the fraction in Example 55, as the principle is applied in just the same way to the more involved examples that follow.

Example 56.—To repeat the question: How many 8-point ems are there in 20 ems 12-point? In the Rule of Three there are three terms, in the third of which must be placed the sum (20) which is of the same kind as the answer will be. Regarding the first and second terms: If the answer to the problem will be less, place the greater of the two remaining sums (12 and 8) in the first term; in this particular problem the answer will be more, so the smaller sum (8) must go in the first term, and the greater sum (12) in the second term. Multiply the second and third terms (12×20) together, divide by the first (8), and you have the answer:

$$8 : 12 :: 20 = \frac{12 \times 20}{8} = 30 \text{ ems of 8-point.}$$

Example 57.—If the depth of a page is 38 ems 12-point, how many lines of 8-point will go in the same space? Adopt the same reasoning as you did in Examples 55 and 56, i.e., reduce depth to points (38×12), and divide by the number of points in the size of type you propose to use (8):

$$\frac{38 \times 12}{8} = 57 \text{ lines of 8-point in 38 ems of 12 point.}$$

Example 58.—Turn Examples 56 and 57 into one sum. How many ems of 8-point are there in a page 20×38 ems 12-point?

$$\frac{20 \times 38 \times 12 \times 12}{8 \times 8} = 1710 \text{ ems of 8-point in page measuring } 20 \times 38 \text{ ems 12 point.}$$



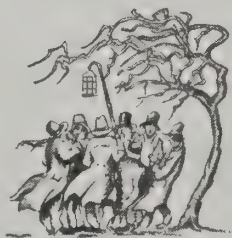
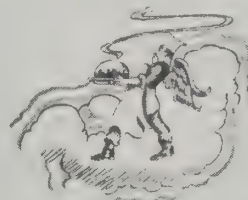
GLAD CHRISTMAS

And some, to view the winter weathers,
Climb up the window-seat with glee,
Likening the snow to falling feathers,
In Fancy's infant ecstasy;
Laughing with superstitious love,
O'er visions wild that youth supplies,
Of people pulling geese above,
And keeping Christmas in the skies.



THE SNOW-STORM.

Announced by all the trumpets of the sky
Arrives the snow, and driving o'er the fields,
Seems nowhere to alight: the whited air
Hides hills and woods, the river, and the heaven,
And veils the farm-house at the garden's end.
The sled and traveller stopped, the courier's feet
Delayed, all friends shut-out, the housemates sit
Around the radiant fire-place, enclosed
In a tumultuous privacy of storm.



THE WAITS

The singing waits, a merry throng,
At early morn, with simple skill,
Yet imitate the angels' song,
And chant their Christmas ditty still;
And, 'mid the storm that dies and swells
By fits—in hummings softly steals
The music of the village bells,
Ringing round their merry peals. . . .



OLD CHRISTMAS

With footstep slow, in furry pall yclad,
His brows enwreathed with holly never sere,
Old Christmas comes, to close the waned year;
And aye the shepherd's heart to make right glad;
Who, when his teeming flocks are homeward had,
To blazing hearth repairs and nut-brown beer,
And views, well pleased, the ruddy prattlers dear
Hug the grey mongrel, meanwhile maid and lad
Squabble for roasted crabs. Thee, sire, we hail,
Whether thine aged limbs thou dost enshroud
In vests of snowy white and hoary veil,
Or wrapp'st thy visage in a sable cloud;
Thee we proclaim with mirth and cheer, nor fail
To greet thee well with many a carol loud.



(It should be specially noted that where width and depth of a size are concerned, the *square* of the type bodies must be used; for an 8-point em quad is 8 points wide and 8 points deep.)

Example 59.—Next comes the question: How many lines of 8-point would there be if the page (38 ems of 12-point) were to be 1½-point leaded? This affects depth only, so the 8-point line is changed from 8-point to 8+1½ point=9½ points deep. The working is as follows:



THE CAROL SINGERS

*THEY come in ones and twos and threes,
Small ragged girls and boys,
Whose homes will show no Christmas-trees,
Whose stockings hold no toys;
And shuffling on the step at night,
They—sing? Well, to be kind, not quite—
They make a sort of noise.*

*A try-on? Yes. But as for me
I never can refuse
The rough unpractised minstrelsy
That tells of heavenly news.
A child once in a stable lay—
How can I empty send away
These children from the Mews?*

With CHRISTMAS GREETING
from the Management and Staff of
the PELICAN PRESS 1921
“Men of Letters”

*The poem by Eleanor Farjeon. The drawing by Aldo Cosomati.
Number 2 of “A Printer’s Miscellany.”*



EXAMPLE 69.

$$\frac{38 \times 12}{9\frac{1}{2}} = 48 \text{ lines of 8-point } 1\frac{1}{2}\text{-point leaded,}$$

in page 38 ems of 12-point deep.

Example 60.—To find the number of 8-point ems in the same page (20 × 38 ems of 12-point) when 1½-point leaded:

$$\frac{20 \times 38 \times 12 \times 12}{8 \times 9\frac{1}{2}} = \frac{1440 \text{ ems of 8 point in } 1\frac{1}{2}\text{-point}}{\text{led page measuring } 20 \times 38 \text{ ems of 12-point.}}$$

So much for width, depth, leaded and solid page. The next consideration is a book.

Example 61.—If a book makes 200 pages set in 12-point solid, each page containing 20 × 38 ems of 12-point, how many pages would it make if re-set in 8-point, to same page dimensions? Where dimensions remain the same they may be ignored; but the “squares” of the type bodies concerned (8 × 8 and 12 × 12) are necessary, width and depth being affected. It is obvious that if the book is re-set in 8-point, there will be a less number of pages; therefore the sum will be:

$$\frac{200 \times 8 \times 8}{12 \times 12} = \frac{800}{9} = 88\frac{8}{9} = \text{say 90 pages of 8-point solid.}$$

Example 62.—If the 8-point pages are to be 1½-point leaded, then—

$$\frac{200 \times 8 \times 9\frac{1}{2}}{12 \times 12} \left\{ \begin{array}{l} \text{to save } 9\frac{1}{2} \\ \text{fraction say} \end{array} \right\} \left\{ \frac{200 \times 8 \times 19}{12 \times 24} = \right.$$

$$\left. = \frac{950}{9} = 105\frac{5}{9} = 106 \text{ pages of 8-point } 1\frac{1}{2}\text{-point leaded.} \right.$$

Example 63.—Now check Example 61 by putting the sum in a different way. A book set in 12-point makes 200 pages; in what size should it be re-set to come into 90 pages, page dimensions remaining the same?

$$\frac{90 \times 12 \times 12}{200} = \frac{324}{5} = 64\frac{4}{5} \text{ say 65 square points.}$$

The square of the type body nearest to the answer of 65 is the size of type required; 8 × 8 = 64. Therefore, 8-point (8 is the square of 64) is the nearest size—which also goes to prove the accuracy of the earlier calculations.

Example 64.—Suppose, however, that in changing the size of type, the page dimensions were changed also. Let us work it out.

A book makes 200 pages set in 12-point, each page measuring 20 × 36 ems of 12-point. How many pages would it make if set in 8-point, each page to measure 18 × 32 ems of 12-point?

This being rather more complicated, work it out as a compound proportion sum: As the answer will be expressed in pages, 200 goes in the third term; if area of page is changed from 20 × 36 to 18 × 32, the page would be smaller, so the larger area goes in second term; if set in 8-point instead of 12-point type, it would occupy less space, so the square of 8-point (8 × 8, for width and depth) would go in the second term, thus:

$$\frac{18 \times 32}{12 \times 12} : \frac{20 \times 36}{8 \times 8} :: 200 \left\{ \right. =$$

$$\left. = \frac{200 \times 20 \times 36 \times 8 \times 8}{18 \times 32 \times 12 \times 12} = \frac{9500}{81} = 117\frac{23}{81} \text{ say 118 pages of 8-point.}$$

There is a way of proving this (I have already done so, as a check on myself); would any of my readers like to try it out and send on their working to me?

Easy figures have been purposely chosen right throughout these reckonings, so as to make the principle easy to grasp, and no references have been used. There are numberless other problems that could be put; but enough has been said now lest the subject becomes irksome. If anything is not clear, or the reader has something interesting to add to the subject, please drop me a line, with workings where possible, to address given at end of Craftsman's Corner, and it will receive acknowledgment.

This is the month of Merry Christmas; and, although at the time this journal goes to press the country is in the throes of a General Election, most of the excitement will have passed by the end of December's first week, and soon Father Christmas will be creeping round the housetops. It is consequently seasonable to finish up these notes with a few Yuletide specimens, and the four following emanate from the Morland Press, under the able guidance of Walter Bradley—with whose work I propose to deal more fully in the January CAXTON MAGAZINE. His "good style with a purpose" deserves more fully the light of day—to which "W.B.'s" modesty is the chief obstacle.

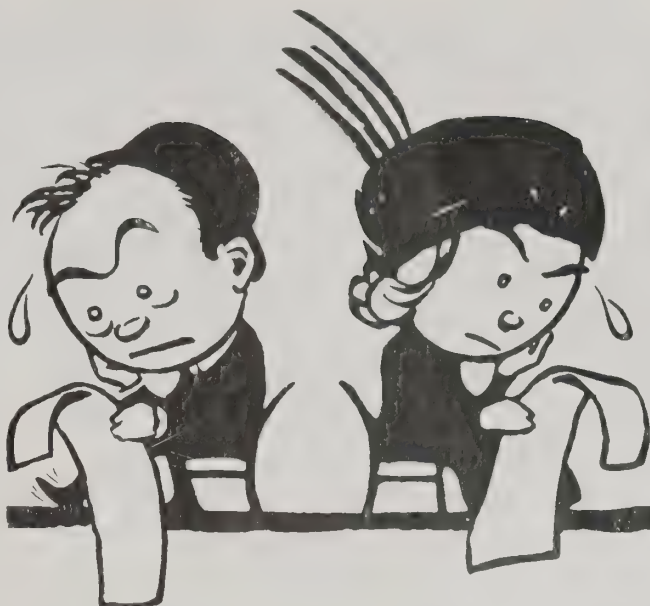
Examples 65, 66, 67 and 68 illustrate an old-world style of decoration and message which quickly puts one in a happy frame of mind. They were designed by A. Wyndham Payne, produced in England by the Chelsea Publishing Co., and printed by the Morland Press. Printed in black and three colours on a laid hand-made paper (actual size $5\frac{3}{4} \times 9\frac{1}{2}$ inches), the firmness of design is characteristic of early printers, whilst the quaintness of the woodcuts and the Caslon Old Face type show a natural blending which leaves more than a passing impression on the mind. To fold them for the post would seem a pity—to send such a Christmas greeting in a similar quality royal 8vo envelope would put the finishing touch to an unusual greeting.

Example 69 is a Christmas greeting from the management and staff of the Pelican Press. Set in Cochin roman and italic, and printed in black with just a touch of yellow for the high lights in illustration, on good stock $4\frac{1}{2} \times 10\frac{1}{4}$ inches actual size. There is just a touch of pathos in the words that leaves few untouched at this time of the year—in fact, for sheer grim humour the two last lines are hard to beat.

I am extremely partial to these little courtesies; they strike a personal note where the ordinary commercial "good wishes" leave one cold.

Example 70 is a business-pulling monthly envelope stuffer issued just at the moment when business folks should be considering their Christmas printing. "Darby and Joan Junior" are studying their long lists of requirements, and the text neatly and quickly leads up to its "punch." Printed in blue and black, and set in Goudy Modern, its size of $4 \times 9\frac{1}{4}$ inches is a popular American shape for present-day envelopes, made to take the 4to letter form in three folds across narrow way of paper.

I should be glad to receive forms of greeting in any style from my reader-friends—either for future reference in these columns or as a personal greeting. To one and all: "The best Christmas ever!"



DECEMBER 1922

NO NEED to say what this reminds you of, and we suggest that it is always safer to do your Christmas shopping early.

That's the best way, too, to get good printing—start early and take enough time to do it right. But don't shop for printing. Get a good printer and stick to him.

The Marchbanks Press

114 East Thirteenth Street, New York

DECEMBER 1922

Sun	Mon	Tues	Wed	Thu	Fri	Sat
-	-	-	-	-	1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31	-	-	-	-	-	-

EXAMPLE 70.

All communications for Craftsman's Corner should be addressed to H. Naylor, 8, Aubert Park, Highbury, N.5. Any craft topic and specimens will be welcomed and duly acknowledged.

Training of Apprentices

Cardiff Joint Industrial Committee Discusses the Question

AT a meeting arranged under the auspices of the Cardiff and District Committee of the National Joint Industrial Council of the Printing and Allied Trades, and held on Friday, November 2, at the Technical College, Cardiff, the speaker was Mr. J. R. Riddell, Principal of the London School of Printing. The chair was taken by Councillor G. Fred Evans, Chairman of the Cardiff Education Committee, and there was a good attendance of master printers and operatives. The address was given in conjunction with the printing trade classes run at this Institute.

Mr. Riddell opened his address by remarking that the present methods of training young apprentices were in many ways unsatisfactory and out-of-date, and this did not augur well for the printing industry. It was urgent that printers should get together and consider what is required. Every industry was calling for new blood; where was the printing trade to get it, and what was it doing to foster and educate that new blood? In the old days of the Guilds the master printer himself was able to keep eye on his apprentices and give them each individual training, but what master to-day with the big shops could give that same personal attention? The speaker went on to say that for the first two years, generally speaking, the boy is usually sweeping up floors and doing odd jobs about the place. These had to be done, but could hardly be said to be part of his training. The boy may pick up certain methods and knowledge, but in most offices there was no definite instruction given to anyone to train the boy in his craft. The speaker asked as to whose responsibility it was—the master printer's or the trade union's?

Then there was the selection of boys entering the craft. Greater care should be given to this question, it was urged, and not left haphazard; and he made the suggestion that local committees of masters and workpeople could arrange this to the ultimate benefit of the industry.

Another question for their consideration was Technical Education. Preliminary training in a technical school could not replace the training of the workshop; it only prepared the boy for it; but if the schools were run on parallel lines with the industry and kept in line with the advancement of the industry, the boys would get the principles of their work correctly instilled. Mr. Riddell suggested that the local masters' association and the trade unions should get together and advise the local education authority of what was wanted, and he felt sure that any up-to-date education committee would be pleased to fall in with the suggestions and provide facilities for the training. Mr. Riddell brought his address to a close by an appeal for loyal support of the Educational Committee and for the Principal and teachers at the Technical College, saying that he was sure constructive criticism would always be welcomed by these. And for the young students themselves, he asked for an appreciation of their efforts. They must be made to recognise their responsibility, it was true, and the best way of fostering a spirit of loyalty from them was a kindly recognition by the older craftsmen, both the employer and workpeople themselves.

In the discussion that followed, Mr. F. Murrell, urged that Cardiff should set up the committee suggested to get suitable boys to enter the industry

and to superintend the training of them both in the school and in the shop.

Mr. Baker, Secretary of the South Wales Alliance, said that recently we had heard objections to a fourth party being brought into the question of apprenticeship. He thought that if this joint committee was adopted it would meet this objection and give some guarantee to both sides that proper training was given and received. Efficiency was needed to enable the masters to get better production and find better markets for their print, and on the other side efficient workmen would have more to offer in return for their demands for better wages, conditions, etc. Better conditions and efficient workpeople would mean better work accomplished and a better trade all round.

Mr. Charles Coles, Principal of the Cardiff Technical College, gave some comparisons of the various trades of the city as dealt with by the Technical School, and complimented the Cardiff master printers in taking the initiative in getting the printing trade classes started there a few years ago. He suggested that the better time for study was during the day, and urged that all apprentices should be allowed at least one day per week from the shops to attend day classes.

Mr. Powis, Secretary of the Cardiff Typographical Association, said that so far as his side of the trade was concerned they quite agreed with all that had been said on the need for efficiency. The selection of apprentices was at present a blot on the trade, and the committee suggested would no doubt meet this point and benefit the industry as a whole.

Mr. Ford, Hon. Secretary of the Cardiff Joint Industrial Council, emphasised the lack of supervision of the apprentices, and suggested that in every shop one competent worker should be told off as being responsible, and perhaps get a little recompense for his trouble.

Mr. E. W. Holder, President of the J.I.C., said that a couple of years ago a form of indenture was drawn up in which it was provided that apprentices undertook to attend the evening classes, but in one way and another they had not been able to get it adopted. There was in Cardiff an active J.I.C., where both sides could meet, and this was a means already to hand to forward the idea of the selection committee. He appealed for greater use of the possibilities of the J.I.C., and asked for a renewal of interest in its doings. They all agreed with Mr. Riddell that the trade could be made better, but said no section could do it alone.

Mr. Riddell, in winding up the discussion, said that at present there was no "recognised trade custom" of selecting the apprentice and no agreed scheme of training. He would welcome one, and it should be adopted throughout the country. Committees could be formed to set examination papers and grant certificates for those attending the local technical classes, as printers in the provinces could not sit for the London exam's. Printers were the only people who could teach printing, and a committee of printers were the only people who could set examination papers for printers.

Votes of thanks to the speaker and the chairman brought a very interesting and helpful evening to a close.



Handbook of Electrotyping and Stereotyping

Handbook of Electrotyping and Stereotyping. By Robert F. Salade. Oswald Publishing Co., 243, West 39th Street, New York. Pp. xii. + 120. Price \$2.

THIS is an admirable book for the printer to study, and it contains much information that will be of practical value. The literature on this subject is not large, and previous books have been written more from the point of view of text-books for those actually engaged in the work, rather than as useful handbooks for those who employ electrotypes and stereotypes to print from. The amount of letterpress matter that is worked from plates is constantly increasing, the principal reason being that both processes are now capable of producing duplicates which are in every respect equal to the originals, whilst another equally important consideration is that the original type and blocks are preserved from the wear and tear of use on the printing machine. In periodical printing, the bulk of the work is done on rotary machines, so that the use of either curved electrotypes or rotary stereotype plates is essential.

In his preface the author states that in compiling the matter for this book he has had an opportunity of inspecting several of the largest and best-equipped foundries in America, and that the superintendents have made it possible to include a large amount of first-hand information of the best current American practice.

Among the introductory chapters, one of the most useful is that in which the printer's part in making good electrotypes is dealt with. It is pointed out that the making of good electrotypes begins in the composing-room, and if the work is not done right at the start, first-class electrotypes cannot be expected. Halftones particularly should be thoroughly cleansed, so that the original depth of the dots is made available. The jobbing printer who sends a forme to the electrotypist is not sufficiently careful in the way in which it is prepared, and all the practical points which should be observed are carefully and definitely stated. In the case of a type forme, the mixture of old and new type is not a very serious difficulty when printing from the type itself; but when a forme has to be electrotyped it makes the production of a perfect duplicate impossible, because, although the finisher can make the plate level, the worn characters are bound to show heavy compared with the new ones. It would no doubt interest our readers if we reprinted the whole of this chapter, but a final reference to the preparation of brass-rule formes for electrotyping will suffice.

A one-point brass rule with a hairline face does not usually electrotype well on account of the extremely narrow curves which the rule forms in the mould; it is much better to use a two-point

hairline face which gives a wider curve, forms a better shell, and makes the backing-up more satisfactory.

Another chapter deals with the ways in which the electrotypist can help the printer, and we are glad to find a further insistence on the need for accurate and careful mounting, which has so frequently been urged in these columns. It is of interest to note that even in America they have not yet reached the stage when plates are mounted to pica ems, and a strong suggestion is made that this practice should become universal, so that the compositor could justify electrotypes with the same ease with which he deals with type and other material.

The chapters on the technical portion of electrotyping are simply and clearly written; but in the section on finishing, a description of the McKee process of making electrotypes is described in detail. This is a patent process which enables an electrotype to be made of a halftone illustration with a level back, but with a surface that is higher in the shadows than in the middle tones and the highlights lower still; in other words, the effect of inter-laying is produced.

The making of curved electrotypes for sheet-fed or web-cylinder presses is fully dealt with, but a method that has been used in London in connection with Cottrell sheet-fed rotaries is not mentioned. Curving an electrotype plate causes the surface to stretch, and this introduces difficulties in register work; an ingenious method of overcoming these, attributed to Mr. Horgan, is described.

A short chapter on the lead moulding process is included, and another on the wax-line process, which can be used to advantage when complicated rule formes have to be prepared. For this process the printer merely sets up the words in the correct position and adds the rule work on the proof; the job is then sent to the electrotypist who cuts the rules in the wax mould, thus producing a clean result which is free from the joins and junctions which are inseparable from formes made up with brass rule.

The section devoted to stereotyping is only a small one, and it would appear that in our own country stereotyping has advanced further than it has in the States. In newspaper practice, it appears that the wet flong still holds its own in America, excepting for "rush" work, and the wet flong would always be used for formes containing small types, halftone plates, line engravings, etc. In practically all the large newspaper offices in this country, the use of dry flong has become a standard practice, and it cannot be denied that the results are at any rate no worse than those obtained when wet flong is used. In dealing with the baking of the matrix, we are sorry to find no mention of the extreme danger to type formes resulting from overheating. Electrically-heated

drying tables are described, and in these thermostats control the temperature; but we imagine that in America, as in this country, many small offices use gas-heated drying tables which are often responsible, owing to lack of knowledge of the temperatures obtained, for irreparable damage to the type that is being stereotyped.

In English practice, nickel-face stereos are largely used for the cheaper weekly periodical printing, both on flat-bed machines and rotaries, with highly satisfactory results; but descriptions of these processes are not included.

As a work of reference the book would have been improved by the addition of an index; its arrangement, however, is quite methodical, and the list of contents is a complete one, so that the omission is not serious. Altogether an excellent book, and one which we heartily recommend to our readers.

The Colour Work of Knighton & Cutts

AMONG the comparatively young firms of photo-engravers, Knighton & Cutts occupy a proud position. Setting out with the idea that "there is always room at the top," they have devoted their attention especially to the engraving of high-grade colour blocks, and in a striking and original folder they show some admirable examples of their work. They also make it an occasion for the statement of a creed in which their aims to give service and a high-class product are expressed in forceful style. The design and typographic display of the folder are in every way excellent. The examples shown include both two-, three- and four-colour reproductions, as well as some striking colour reproductions that have been taken from monochrome copies. Undoubtedly the best piece of colour reproduction is one in four workings from a pair of colour glazed porcelain statuettes. In these the texture and quality of the originals, as well as the clean brilliance of the coloured surfaces, are reproduced with the utmost fidelity.

Students' Work in Australia

WE have received from the Working Men's College at Melbourne a collection of examples of students' work done in the printing classes during the session 1921-22. This is a small quarto volume an inch in thickness, on every page of which there are specimens of halftone printing and photo-engraving.

The steady consistent effort which the volume exhibits reflects the greatest possible credit on both the teachers and their students. In typography the widest possible range of styles is shown, and

many of these, both from the standpoint of display and machine, will bear close comparison with the work of students at home, who have far greater facilities for turning out good work.

The selection of types at the disposal of the students covers a wide range, and is no doubt responsible for the pleasing variety of the specimens, and probably by now the resources of the composing-room have been even further extended.

An unusually instructive feature is a short article on three-colour work, written by the Instructor in Process Engraving. This is illustrated by a colour impression on a set of three blocks 85 lines to the inch, and also by some blocks enlarged $3\frac{1}{2}$ diameters and again by an enlargement of 7 diameters, which enables the construction of the three-colour print to be closely studied. An ingenious diagram shows the manner in which objectionable screen patterns are produced when rulings are crossed at incorrect angles, a flexible rotating screen being printed from a block, and so provided that the various effects may be studied with ease.

In an introductory note it is stated that 25 years ago a band of enthusiastic workers inaugurated technical classes in letterpress printing in Melbourne, and, although the beginning was modest, the progress was sure, and their influence for good is apparent to all beholders. Many past students in this class now hold positions in the trade where they have a say in the choosing of apprentices, and are sending out boys with good physical qualities who give every promise of "making good."

Into these remarks we can read a sincere and earnest spirit for the betterment of the craft, and we hope that we may have a further opportunity of regarding the excellent technical training that is being imparted to the young printers of Melbourne.

20th Century Advertising

MR. MURRAY ALLISON is a courageous man. He has produced what is far and away the best journal on modern advertising in this country. He is evidently a man of vision, and brave enough to follow it. "20th Century Advertising" is published by him at Bush House, Aldwych, W.C.2, and is devoted to what we might call the G.H.Q. side of advertising. It is interesting to us because it is produced for what is probably the most critical subscribers any journal could have, in a superb fashion by Messrs. W. H. Smith & Son, at their Stamford Street works. The typography, layout, and press work of this periodical alike commend it to all who are interested in this engrossing subject of advertising.

..... BUY YOUR Lithographic Varnishes

.....Direct from the Manufacturers.....

91/2, SHOE LANE,
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HOLBORN 1930.

3 EAST REGISTER
ST. - EDINBURGH
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DANE & Co.

Established 1853

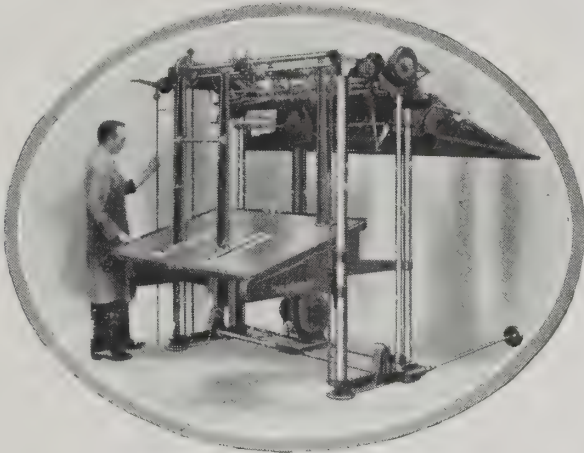
Only Pure Calcutta Linseed Oil (well matured) is used in the manufacture of Dane & Co's Lithographic Varnishes.

"SLOGGER"

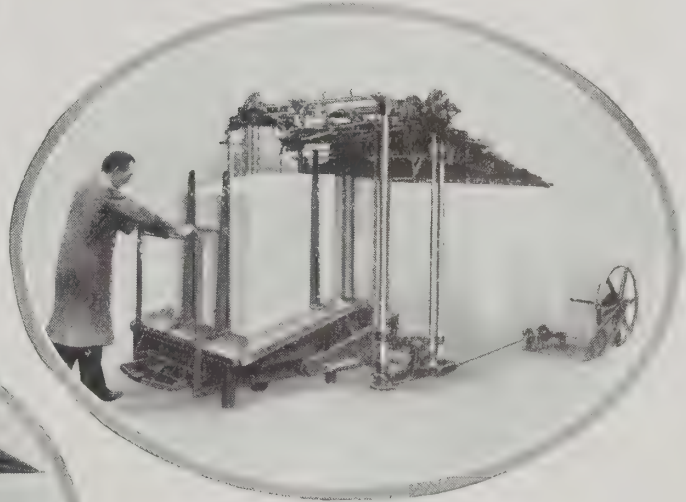
AUTOMATIC PILE FEEDER

H. T. B. MODEL

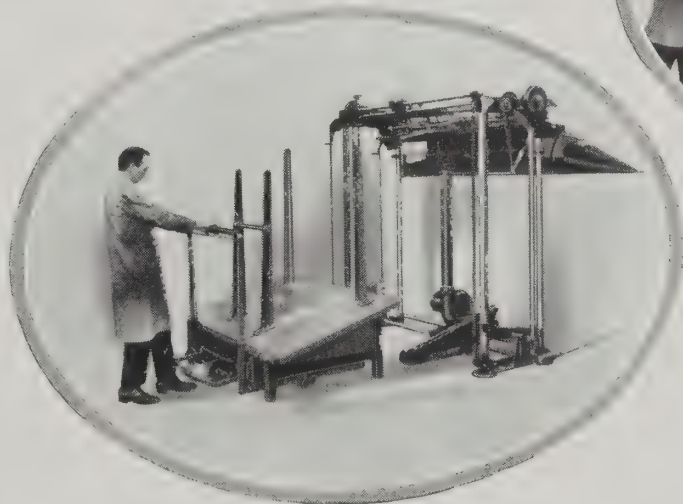
*With Bevel Drive,
Slowing Down Device,
Movable Lay Board,
Interchangeable Pile Boards,
and designed to give the maximum
efficiency in sheet feeding on modern
high-speed presses.*



Automatic lowering of empty pile board.



*Trucking loaded board in.
Only 3 minutes required to change
boards.*



Trucking empty pile board out.

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Exhibition of Printing

Criticism by Mr. H. B. Naylor

A HIGHLY successful evening in connection with the West and North-West London Master Printers' Association was carried through on Thursday, November 22nd, in the Lecture Hall of the Westbourne Park Institute, with which the late Dr. Clifford was connected for so many years, and to whom a graceful tribute was paid by the Chairman, Mr. J. Emlyn Jones (President of the W. and N.W. L.M.P.A.), whose life-long association with the late pastor made it all the more fitting that such a sympathetic reference should come from such a source, the whole meeting standing in silence as a mark of esteem and regret.

The organisers—Mr. John Burt, Mr. J. Emlyn Jones, and Mr. F. Scarsbrook—arranged for an exhibition of work confined to printers in the locality above mentioned; and the versatility, high quality and sound craftsmanship displayed left no doubt in one's mind that in this district practically every kind of printing was satisfactorily catered for.

The exhibition was also thrown open to members of the staffs of the printeries concerned; and if attendance was anything to go by, then the presence of so many was in itself an appreciation apart from the enthusiasm displayed.

From 6.30 to 7.30 light refreshments were handed round (under the superintendence of Mrs. Emlyn Jones), the while groups gathered in friendly discourse and wonder at the fine array of printing—posters, brochures, the printed book, suite stationery, lithography, catalogues, and a host of other specimens; and one of the most pleasing sights was the employees of some of the exhibitors explaining with pride the special features and difficulties which had been overcome in routine production.

At 7.30 the Chairman (Mr. Emlyn Jones) announced that an address on "Typographical Display" would be given by Mr. H. Naylor (who is responsible for "Craftsman's Corner" in THE CAXTON MAGAZINE), which took the form of a criticism of some locally printed specimens mounted and put up in book form for ready reference. It is impossible to reproduce this in detail here; but perhaps a few excerpts will help to give some idea of the manner in which the subject was treated. Constructive criticism was the order of the day; and the examples submitted, although dealt with specifically, was really only used as a practical form of explaining certain principles that would apply to printing generally.

Mr. Naylor defined "Typographical Display" as "*an orderly arrangement of types in sizes varying in degrees of strength and importance according to the nature of the message to be delivered.*" He urged that the printer should know something of his customer's business. The more he knows of this, the better should he be able to handle the printing of that customer.

He looked upon all printed matter as advertising.

Take a printed book, set in good, readable type, that does not cause eyestrain; with decent margins, set in not too wide a measure, particularly for small type, and not too solid; it is well printed, and bound so that it will not fall to pieces or get uneven edged the first time it is opened flat or dropped—such a book is an adver-

tisement in more ways than one—for the author, printer and publisher alike.

What about letterheads or other office stationery? Every time you send something out it should carry the conviction with it that you are a printer who knows his business—it should be an advertisement for you—and incidentally one of the cheapest forms of advertising.

Practically everything that your works turns out is sales literature—circular, leaflet, folder, brochure, programme, booklet, catalogue, label, commercial and social stationery, newspaper, periodical, magazine—whether for your local church or on a national basis—and I would like to add that in the matter of designing for any such work *good conventionality in printing* is infinitely better than bad originality.

Stunt work occasionally succeeds, but good stunt work is invariably costly to produce, or it fails in its purpose. Some people call it freak printing, but that is not really so—the first represents the supreme desire to attract, the second merely a desire to be different.

Typographic Display stands for something more than the orderly arrangement of types; for what is the use of this if the illustrations be out of keeping or are badly drawn; if the paper or colour of ink are unsuitable, and the job be badly printed?

The modern printer must be a printer, *and just a little more*. It is to his advantage to be able to write up copy, advise on illustration, and even to distributing the finished product if required. The more complete his service, the more thorough is he able to do his work.

The man in the street who "absorbs" the printing which we turn out is not a printer, and is certainly not concerned with the name or design of any series we may use. He is not a typographic artist, neither may he have an artistic temperament from our standpoint; but he is the man to whom the printed word is addressed, and it is our business to try and look through his spectacles, to offer something that will be attractive to him, and hold his attention consciously and sub-consciously until a sale has been created.

The first consideration, therefore, is something easy to read, something easy to understand, yet with a snap in it that compels attention and carries conviction at the same time.

The trend of present-day typography is towards simple effects, and the revival of old style design in type faces materially helps in this direction. The early master printers, however, possessed this sterling advantage over the printers of to-day; they were very limited in their choice of type faces and ornament; they possessed excellent taste, and were not worried by speed in production such as is required in the modern printing office. But cost was almost as important then as it is now, and to meet this they were frequently wont to set their type very closely, although they also appreciated the other effects that were a necessary corollary to such treatment. To-day we are rather apt to take up one of these points or features, and work it for all it is worth, without fully appreciating the motive that lays behind it.



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B I R M I N G H A M

In conclusion, Mr. Naylor used this quotation, which appeared in the November issue of *The Inland Printer*, as being most appropriate to the occasion:—

“The perfection of an art consists in the employment of a comprehensive system of laws, commensurate to every purpose within its scope, but concealed from the eye of the spectator; and in the production of effects that seem to flow forth spontaneously, as though uncontrolled by their influence, and which are equally excellent, whether regarded individually or in reference to the proposed result.”

At the close of the discourse questions and discussion were entered into with great vivacity, to which Messrs. John Burt, J. Emlyn Jones, S. Goss, R. F. Hunger, J. Murphy, E. M. Paul, Harold Pearce, F. A. Perry, R. Pratt, F. Scarsbrook, Leonard Sidders and others contributed many useful items.

The meeting closed at half-past nine with cordial thanks to the organisers for their untiring efforts and success in this, the first exhibition of its kind held in the district.

Miscellaneous Advertisements

YOUNG LADY, with five years' experience of general office, routine, and recently examiner of warrants and envelopes at Bank of England Stationery Department, seeks situation in printing or manufacturing stationery office. Good references. BOX 24, CAXTON MAGAZINE, 4, Vernon Place, Southampton Row, W.C.1.

SKELETON FORMS READY FOR THE PRINTER.—Receipts, Billheads, Typewriter Postcard Strips, Patent Postal Statements.—Debecey Wholesale & Manufacturing Co., Ltd., Oldbury, Worcestershire.

TRADE RULING.—Speciality: Card Index and Loose-leaf Ledger Work and long runs.—Debecey Wholesale & Manufacturing Co., Ltd., Oldbury, Worcestershire.

CARD INDEX TRADE WORK.—Tabbing, Slotting, Ruling, Rotary Cutting and Punching. Quick delivery.—Debecey Wholesale and Manufacturing Co., Ltd., Oldbury, Worcestershire.

TRADE NUMBERING.—Hand and Treadle Paging. Intricate Numbering a speciality.—Debecey Wholesale & Manufacturing Co., Ltd., Oldbury, Worcestershire.

DIE STAMPING FOR THE TRADE.—Speciality: Octavo Headings and Cards (5 in. dies).—Debecey Wholesale & Manufacturing Co., Ltd., Oldbury, Worcestershire.

PAPERS AND BOARDS.—Flat or Cut, Plain or partly-manufactured. Banks, Writings, Ivory or Imitation Ivory Boards, Card Index and Vertical Filing Guides and Folders.—Debecey Wholesale & Manufacturing Co., Ltd., Oldbury, Worcestershire.

CARBON PAPERS.—“Permink” (Regd.), the permanent ink. Pen Carbon, Pink-back Pencil and Typewriter Carbons. Job lots from 1/- per 100.—Debecey Wholesale & Manufacturing Co., Ltd., Oldbury, Worcestershire.

COUNTER CHECK BOOKS, CAFE CASH CHECKS.—The best and most reliable are made by Debecey Wholesale & Manufacturing Co., Ltd., Oldbury, Worcestershire.

WRAPPERING PAPERS ON REELS.—Plain or printed in one or two colours. Various widths and colours of Sulphites and Krafts stocked.—Debecey Wholesale & Manufacturing Co., Ltd., Oldbury, Worcestershire.

Trade News

MR. GEORGE TAMS, the newly-elected Mayor of Deptford, is a compositor at *The Daily Mail* office.

SIR WILLIAM A. WATERLOW has been appointed chairman of Messrs. Waterlow and Sons, in succession to Sir Philip H. Waterlow.

THE death is announced of Alderman G. S. Ikin, J.P., of Bolton, an ex-president and life-long member of the Bolton Master Printers' Association.

MR. C. ARNOLD, technical mechanic, and **MR. A. W. BROWN**, linotype mechanic, have been appointed to positions at the London School of Printing.

MR. JAMES KIDD, who since 1920 has been the managing director of the Ellangowan Paper Co., and has been associated for thirty years with that company, is retiring from active work.

THE dinner celebrating the seventy-fifth year of the London Society of Compositors is being held at the Hotel Cecil to-day (December 1st). We hope to publish a full report in our next issue.

THE late Mr. William Henry Thomas, of Linthorpe, Middlesbrough, chairman and managing director of Jordison and Co., printers, who died August 18th last, aged sixty-six years, left £17,917 (net £16,400).

THE death has occurred at his residence at Scarborough of Mr. E. T. W. Dennis, the head of the firm of E. T. W. Dennis and Sons, printers, Scarborough and London. Mr. Dennis was seventy-six years of age.

THE Industrial Court has awarded a reduction of 2s. a week in the wages of women members of the National Union of Paperworkers employed in envelope and stationery manufacture. About 3,000 women employed in London are concerned.

AN agreement has been reached between the London Master Printers' Association and the National Union of Paperworkers, London Central Branch, on the rates of wages for motor drivers and carmen, etc., in the employ of London printers.

At the annual dinner of the Electrotypers' and Stereotypers' Managers' and Overseers' Association, the President, Mr. Alfred Chadwell, of *The Daily Chronicle*, was presented with an illuminated address and a gold hunter watch and chain by his fellow overseers in the London daily, evening, and weekly press.

*WHEN writing Advertisers kindly mention
:: The Caxton Magazine. ::*

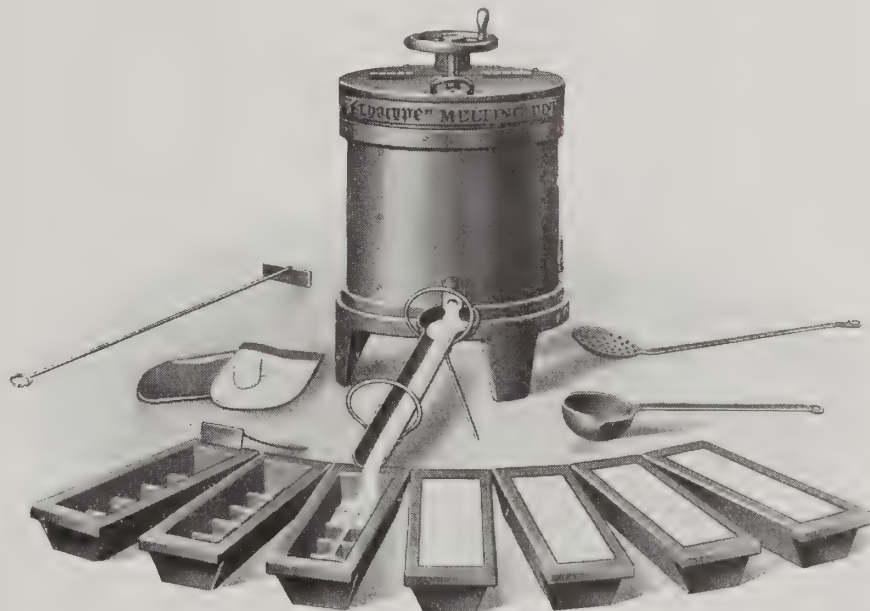
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Three Sizes :

**3 cwts., 6 cwts., and
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A "Fryotype" Melting Pot is not a luxury ; it is a necessity. It is not an expense ; it is an economy. More than 400 Printers in the British Isles alone have installed these Melting Pots, and while you are reading this they are saving labour, time, gas and metal.

*Send for descriptive folder and
learn how you, too, can save money.*



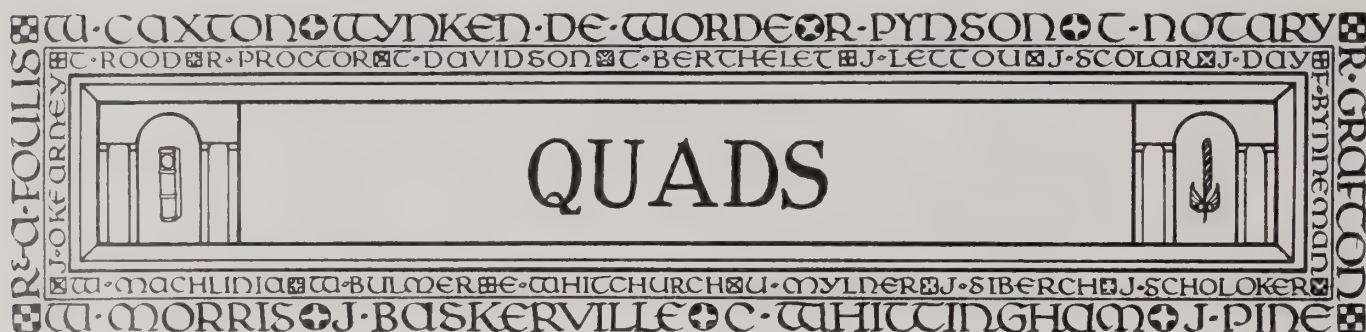
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A GENERAL ELECTION, and that all of a sudden! I wonder whether on the balance it helps the craft? Whether the three weeks' rush may not be followed by a rather quieter time than might otherwise have been experienced? At least I suggest that there be no easy going complacent promising of oneself, that the intense business of the three weeks will be maintained. There should be, I think, more than ordinary keenness in business seeking to keep the pot boiling.

Just a little over ninety years ago there was a political crisis, with a very interesting printing issue. Francis Place came into it. He was a well-known tailor of Charing Cross. In his counting-house, or parlour, for he probably lived over his shop. Sir Francis Burdett, the popular Radical candidate, and, I think, Member for Westminster, and John Mill, father of John Stuart Mill, and old Jeremy Bentham, and other leaders of that time, constantly foregathered. John Mill placed his son, John Stuart Mill, with Place for a while, to give him some kind of education in the humanities. The great Duke of Wellington was to be called upon to form a Government. Place got hold of a London printer, and paid him for the use of his printing works for one night. And through the night he probably made arrangements with one of the press men; there may have been some amateur press pulling. Anyhow, what happened was that Place managed to get a number of bold poster slips printed, "Go for Gold, and stop the Duke," and to have these placarded in the city in the early hours of the morning. The owner of the works could say he had not done this in case it was to be a matter of prosecution at a time when there was precious little liberty of any sort. London knew its Francis Place, and acted on his hint. The run on the Bank of England which immediately followed stopped the Duke of Wellington from forming his anti-reform administration.

At about the same time Hetherington, a Radical printer, of Holborn district, a chartist, or, as we should now say, just a keen Radical, produced a paper called "The Poor Man's Guardian." My authorities rather differ as to his policy. I have read that he printed a sub-heading that his paper was in defiance of the Newspaper Stamp Act. This may be true, but it hardly seems likely. There is probably more truth in the other story, that he printed an ordinary paper which was not stamped, without any such words of defiance, and that he sent men about the city, especially about its courts and byways, selling straws. To anyone who bought a straw for a penny a copy of the "Poor Man's Guardian" was given, because "You'll want something to

wrap the straw up in." In that way he had not broken the law and sold an unstamped newspaper.

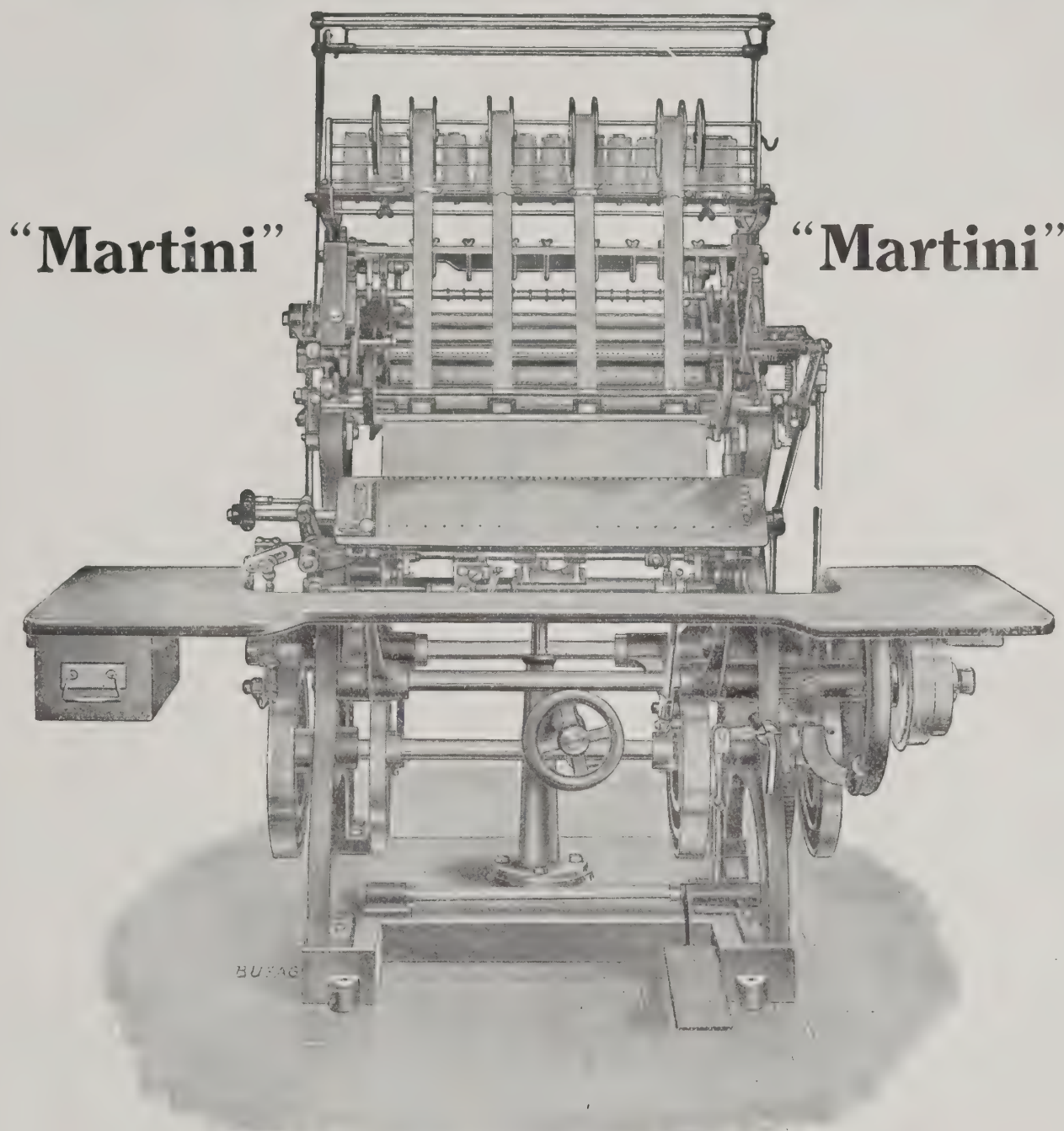
Mr. Hislop is to be congratulated upon his very fine service to us all, in his thorough investigation of photo-type composing propositions. His paper, read at Stationers' Hall, represented an immense amount of work. That was characteristic of him. He is a "whale" on technical matters. In his own business as a photo engraver he always wants to know the why and the wherefore of the happening of anything that occurs in physics or in chemistry. He is a teacher in the technical classes of Edinburgh. Altogether one of our strong illuminating men.

What is the position in regard to photo-type composition? It is perhaps not easy to say, and it would be very silly to affect knowledge upon so important a matter. But I will speak frankly as best I can. The mechanical proposition which really at the moment holds the field is that, so far developed by that wizard of inventiveness, Mr. August, and his brother-in-law, Mr. Kenneth Hunter. The originality of their machine is really wonderful. I anticipate for it important service in book production. I don't, according to my present opinion, and to the best thinking that I have been able to do, anticipate a large service for it in the offices of daily newspapers, nor of any newspapers which are produced under conditions of great publishing urgency. My main reason for this opinion is that the making of corrections and alterations at the last moment, with great speed, will not, I should imagine, be very practical for a machine designed for photo-mechanical type-setting. Strips can be overlaid, I quite understand, but how quickly can this be done? I am not suggesting that the inventors are not fully alive to the conditions of newspaper production, and the human wit which has accomplished so much already may accomplish a great deal more. Personally, it would please me very much to know that the exceptional powers and faculties of Mr. Kenneth Hunter, who, though he is young, I have known for a good many years, were amply rewarded, and I have nothing but goodwill for the one of whom at present I have not personally met, but who seems destined to be a considerable power in art and industry, his brother-in-law, Mr. August.

The Robertson, Orell & Brown machine is not at the moment, I believe, being very energetically proceeded with.

Mr. E. A. Bawtree has designed a great many things for the service of the printer, photo-engraver, and of the business community—yes, and of the domestic community, for a singular

“SIMPLIFIED” BOOK SEWING MACHINE



SWISS MANUFACTURE

This is the LATEST and most UP-TO-DATE BOOK SEWING MACHINE on the market. The old principle of NEEDLE HEADS has been ELIMINATED, thereby greatly simplifying the machine and enabling the STITCHES to be put much CLOSER TOGETHER. Many more STITCHES, therefore, CAN BE SEWN into a book than hitherto, which strengthens and adds to the life of the same.

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contrivance for the tea table is one of his inventions; a means of securing the automatic filling of the kettle, and the making of the tea the moment the water has boiled, with a whistling notice to you as to what is happening.

Certain ideas that Mr. Bawtree has embodied in his efforts after photo type-setting have, I think, commended themselves strongly to the most expert critics. He is not, however, very fortunately circumstanced at present for giving practical embodiment to his suggestions. We shall, I think, hear more of this singularly able man, to our advantage, and, I hope, to his. It is a great reproach to a craft and a community if it does not realise talent placed at its service, as and when that talent is available; thankful for the strength revealed by any individual.

"God made the wicked grocer, for a portent and a sign," etc., etc. Thus G. K. Chesterton, who for some reason seems to have his grudge against grocers. Other people will stand you cigars and wine, etc., he adds (rhymingly, of course); but "who ever knew a grocer to stand his friend a cheese?" That sort of chipping is of course just "pretty Fanny's way," or portly Gilbert's way. Personally, I like grocers; I think the people the Almighty made for a portent and a sign are not the grocers, but the grouseers. Even they are quite interesting at times, and often are very useful. It really doesn't do to be satisfied with one's self or with one's work.

I have just happened on a page in my oldest encyclopædia. It was compiled in 1727. You see I always try to avoid being more than two hundred years behind time with my information and comments. Old Ephraim Chambers, F.R.S., not, I think, to be in any way connected with the Edinburgh Chambers, two hundred years ago brought out his "cyclopædia," or "universal dictionary of arts and sciences" in two great folio volumes. His article on printing ends with some words about the faults which escape the corrector and compositor. "They are usually noted in what we call 'errata.' Ancient editions had no errata, but in lieu thereof they corrected the faults in each printed copy with a pen" As I read on I see that he was evidently a great admirer of the fine printing of the earliest days. For he proceeds: "We have anciently had *printers*—(the italics are his)—"who did not need an errata of above five articles in a volume of five hundred sheets. How different from some of the present set who might make an errata of five hundred articles in a book of five sheets."

Good old Ephraim! Evidently a man worth knowing! He was contemporary with James Watson, who, in his delightful little book, "The History of Printing" (you should get it out from the Blades Library if they will lend it to you, or at any rate see it at St. Bride's) tells very racily the story of how Mrs. Anderson, the widow of a Scotch printer, having secured "the King's gift," i.e., the monopoly of Bible printing in Scotland, worried by legal process any poor printer who dared to print any part of the Holy Book; whereupon a number of printers published a list of the errata in the Bibles that issued from her press.

Old Ephraim gives four of his great folio pages to the subject of printing, besides other pages on "The Press."

The General Election reminds me that there has been a good deal of talk of helping to get into Parliament someone who can specifically watch over the well being of the printing craft. The idea is attractive at the first sight. I am not so sure about the second sight. In a Parliament largely composed of vocational representatives there could hardly be that party or group coherence which has been characteristic, and, I think, healthily characteristic of British national life. But perhaps I misunderstand the minds of those who have indicated this desire. They may mean no more than when certain men have become elected to Parliament by virtue of their Conservative or Liberal or Labour sympathies or services, it shall be duly noted that there are in Parliament men who have special acquaintance with a particular craft or vocation, and that the presence of several such men makes desirable some specific little organisation through which they can meet and confer with each other as occasion may call, upon matters particularly concerning that vocation. There is perhaps nothing to be said against that kind of trade representation in Parliament.

Sir William Waterlow (to whom, by the way, I would tender sincere congratulations upon the evident regard of his fellow shareholders shown in his recent election to the chairmanship of the largest single printing house in the world, Messrs. Waterlow & Sons) at a dinner recently, was good humouredly chipping Mr. Austen-Leigh upon the Parliamentary ambitions attributed to that gifted and scholarly and craftsmanlike man. Sir William, one gathered, would like to see him in Parliament, but would particularly like this if Mr. Richard would allow him to determine the party banner under which his election should be won.

I, too, would like to see R. A. in Parliament—I say R. A., for he has won the popularity implied by a shortened name. R. A. M. G. might stand for Richard Austen-Leigh Must Go into Parliament. If not this year, say next year, or say some time. Whenever elected, he will probably find a good many printers among the parties, as he certainly would have done at any time in the last twenty years.

Back to our grocer. I have just happened upon a little book, "The Grocer and his Trade," published in 1912, by Mr. Oscar Berry, well known as a member of the London City Corporation, who in his chartered accountant practice has been specially connected with the grocery trade, being Hon. Fellow of the Institute of Grocers. In an appendix he names the "grocers and trade representatives in Parliament as at that time."

Another appendix gives the rather startling number of nine Grocers' Journals, to which is added a Grocers' Assistants' Year Book, and a series of hand books on Grocers' commodities. Moreover, the proceedings of the Institute of Certificated Grocers are published every two months.

I wonder now, do other trades give as much work to the printer as the grocer obviously does.

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852	842
853	843
854	844
855	845
856	846
857	847
858	848
859	849
860	850

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of Duplicates.*

— DISCOUNT —

20%

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M·Harland & Son
LIMITED
Speciality Printers,
Land of Green Ginger,
HULL.

If not, it should not pass the wit of man, represented by the printer to call up the spirits of enterprise from the vasty deeps.

One is constantly hearing of men who would like to find an opening for a new trade journal. Probably certain trades are disproportionately supplied with literature of this kind, and others are hardly at all catered for. I throw out the suggestion to uptaking readers.

When considering possibilities of new enterprise it is surely wise, in general, first to ask what oneself would like to do. "No profit grows where is no pleasure ta'en." Most certainly then consider first what one can throw oneself heart and soul into. Who wants to be everlastingly compelled to brace himself to his task, like poor Sir Walter Scott, almost scourging himself to go on writing something, even pot-boilers, at the end of his debt-burdened life.

Next, and quite as important, comes the question, "What is wanted by the world?" "What would the world like?"—meaning that particular section of the world which is within the compass of your service. That secret, as to what the world will like, will probably not yield itself up without the exercise of observation, to say the least, and probably of not without diligent search.

In this case one might search the Newspaper Directory, say the one published by Sells' of Fleet Street, or by Charles Mitchell & Co of Snow Hill, E.C. These are well indexed. It would not be very difficult to light upon those callings which were least supplied with trade journals. When one had a pretty shrewd idea oneself as to quarters ill provided with trade journals. Why, then the next consideration would be how the need could best be supplied? Possibly by the printer himself who was making the enquiry.

The printer who becomes his own publisher regularly employs himself. He is not a seasonal man. Think of some cases of printers who have matured into being publishers as well as, or even rather than, printers. The outstanding case is surely that of the Burnham, the one time Lawson family, the present owners of The Daily Telegraph, into whose hands, long years ago, the ownership of The Daily Telegraph came as all that they could get for a bad debt of, I think, about five hundred pounds. The Lawsons are the type of men who make stilts out of crutches.

Our hearts will go out to Mr. Berry for this paragraph in his book written for grocers:—"Proceeding and accompanying the opening of—(the grocers)—business a campaign of advertising ought to be undertaken. This should take the form of smartly worded and well printed posters to be displayed on the shop front and on the hoardings of the town. Handbills should be procured to the number of several thousands."

Elsewhere he writes as to how many grocers are still content to pay for space on a public hoarding "without adopting one single original or bright idea in the advertising they authorise. The average trader still uses the usual number of common-

place phrases that convey no idea to the purchasing public. Originality of conception and execution therefore will be needed if the end to be gained is additional business."

He pleads strongly for the pictorial advertisement. I am sure there is a hint here of application far beyond the sphere of any one section of the printer's customers. We too commonly ignore the power which can be added to an ordinary illustration if some human association is presented. Notice, for instance, how Eastmans advertise their Kodaks. The actual camera is quite a little thing in a pleasing holiday or rambling or some other picture, a picture of a number of people doing something, and not all doing the same thing; a picture attracting by its sheer human interest. Just as it may be said that we don't really know any fact until we know its relation to other facts, so we hardly can conceive a liking for any one object until it is presented in a varied setting and surrounding. A pleasant, social, happy surrounding for choice. The introduction of other things may seem a long way round to get home, but it may be a short way for all that.

It is Mr. Sessions of York, or Mr. Bates of Riddle, Johnson's (and lately of America, if only as a visitor), or it is Mr. Langley, or again it is Mr. Parrish of Iliffe's—always there is someone trying to remind printers that they could be larger and more prosperous printers if they could and would assist advertising men more efficiently in the preparation of their copy of designs.

The first thing is—make up your mind to give this service. You must "will the end." Then you must "will the means" to that end. And that's not a little thing. The preparation of good business-pulling copy is difficult. Practicality is wanted, of course. Imagination is wanted just as much. Imagination enough to put yourself in the place of the man who is just mildly interested in what is being advertised (since he must some day buy something of the sort), but who has to be convinced that this specific offer is the thing for his money. His attention has to be arrested; and before he realises that you're detaining him he has to find himself agreeing with what you say.

In that effort the printer can help, if only negatively, by taking care that the less important things (like the address and 'phone number), though there right enough, shan't too aggressively compete for notice with the main argument or reminder. 'Phone numbers, and details of that kind, are very unpersuasive things.

There's yet a harder task. The task of arresting the attention of the man or woman or child—don't forget the child—who isn't at the outset interested in the very slightest degree in the thing advertised. That's where a touch of genius, or at any rate originality, or at any rate daring, has a chance to show and vindicate itself.

And the world is before the printer-persuader. He can fill his place with work, because he can fill some customers' places with work.

FRANK COLEBROOK.

ROBERT H. RUDDOCK,

ROBERT H. RUDDOCK.

S. J. BAKER.

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Dobson, Molle & Co., Ltd.
Forman, T., & Sons.
Griffith, W. P., & Sons, Ltd.
Glasgow Herald.

Goodall, Chas., & Co., Ltd.
Hulton, E., & Co., Ltd.
H.M.S.O. Press, Harrow.
Hazell, Watson & Viney, Ltd
Irish Times.
Jones, Percival, Ltd.
Keliher, J. J., & Co., Ltd.
London Colour Printing Co., Ltd.
MacLehose, R., & Co., Ltd.
Menpes Printing and Publishing Co., Ltd.

Mendip Press, Ltd.
News of the World.
Pictorial Newspapers (1910), Ltd.
Pitman, Sir Isaac, & Sons, Ltd.
Robinson, E. S. & A., Ltd.
Raithby, Lawrence & Co., Ltd.
Spottiswoode, Ballantyne & Co.
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By FREDERICK S. BARNETT

PART II. SECTION III.—continued.

THE PROBLEMS OF THE WAREHOUSE.

IN the last issue of THE CAXTON MAGAZINE reference was made to an expression very frequently heard that in the department of the warehouse there arises "a heavy and untraceable loss. That wide discrepancies are exhibited in certain establishments has been forcibly demonstrated to the writer on many occasions. To quote one instance, a North Country printer whose dealings were on a world-wide scale complained (1) that all the outgoings of this department were "given away to the customers"—that is to say, the whole of the labour charges were unproductive in the sense that has been attached to it in this series; and (2) that he had never been able to institute a reliable system of check upon the huge paper and other stock that the nature of his business compelled him to carry. The occasion of this confidence was a fraternal gathering at Oxford. He declared himself willing to pay a considerable fee to the man who could show him a reasonable and practicable plan for relieving him from his difficulties. The method by which this was ultimately attained was simple enough; it reminded one somewhat of the manufacturer who made a similar proposition to a practical chemist regarding the blending of two liquid ingredients. The latter dropped in a pinch of salt, and the problem was solved.

Elsewhere we have estimated the "unproductive" warehouse charges as averaging something like 80 per cent. of the gross labour charges. Naturally this will vary according to the working arrangements of establishments. In one the duties may comprise simply the receipt and giving out of supplies; in others the work of cutting both white and coloured (plain and printed) sheets is included; and in still others dispatch and other operations are considered as falling within the scope of the warehouse. All these may be legitimately so grouped in an establishment of small or very moderate dimensions, but scarcely so in one on a large scale. To illustrate our meaning, one considerable staff may be employed solely in taking in and laying out stock, another solely in dispatching goods, and the cost of these must almost of necessity be considered "unproductive." But to include in this group the labour of men employed as cutters (to go no further) is mani-

festly a mark of inefficiency in the accountant's duties. The costs of such and similar operations are easily collectable—as easily as those of the composing room or any other department, and where accuracy is sought, may be quickly differentiated and carried to the costing sheet. In any efforts at attainment the danger is to be avoided of seeking too microscopical an investigation, which invariably defeats its own object. As an example of this, there lies before us a time sheet drawn up as follows:—

TIME SHEET.

TIME	JOB No.	DESCRIPTION OF WORK	TOTAL TIME
8.0 to 8.15			
8.15 „ 8.30			
8.30 „ 8.45			
8.45 „ 9.0			
and so on.			

No data have been afforded us as to how this crude effort worked out in practice, but one can form a very shrewd guess. Sympathy must lie with the workers.

A broad view as to procedure in accountancy regarding the warehouse was presented in the October issue of THE CAXTON MAGAZINE, and this need not be repeated here beyond recalling the estimate there given that the cost of handling paper and other stock, in the writer's experience, averages somewhere near 12½ per cent. There is naturally scope here for the exercise of keen judgment as to the relative assessment of this cost between stock which comes in one week and is out the next, and stock which may be absorbed slowly, and also in the case of stock which is liable to depreciation. The point to be insisted on is that no ream of paper, or roll of cloth, or skin, or drum of ink, or other material to be employed in the finished product should pass through the works without bearing its proper proportion of (1) establishment charges and (2) unproductive labour; otherwise there will be ample justification for the supposition of something being "given away to the customers." In the case of stock that is quickly in and quickly out, the one charge of a profit on purchase-and-sale may be made to serve; in the event of a client supplying stock there will remain only the handling costs to be considered in estimates and ultimate charging

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out; while a simple and effective plan of dealing with regular lines carried is to fall into line with the retail dealer by marking up the purchase and selling prices at the time of delivery into warehouse.

STOCK-KEEPING AND STOCK-TAKING.

The Stock Book.—A carefully kept stock book is an essential for businesslike method. Each countinghouse manager will of course have his own ideas as to the form which this should take, but it must record full particulars of all deliveries somewhat as follows, and where possible any special purpose for which a purchase has been made. Thus:—

STOCK BOOK.

Stock No.	Date	Particulars	From	For	Price	Warehouse No.
895	June 16	50 rms. Q. Demy, 80lbs., toned	Spicer & Sons	Jackson's Pamphlet Stock	5½	1385
896	June 29	200 rms. D. Demy, 38lbs., white	Dickinson's		6	1386

A separate stock book, or a division of a stock book, is to be recommended for each department, as litho. or letterpress machine room, bindery, etc., for ease of subsequent checking. After entry in the stock book, should go to the warehouse initialled by the countinghouse, and bearing the serial numbers shown in the first column of Table A.

Warehouse Stock Card.—The warehouseman's procedure would be as follows: On receipt of goods he should make a somewhat similar entry in his stock book, and where feasible fill up a stock card, serially numbered, as follows:—

1386	Countinghouse No. 896.
	Brought forward from last delivery 12 reams.
	Particulars—200 reams, Double Demy, 38lbs. 200 „
	Received—June 29. TOTAL 212 „
	From—Dickinsons
	For—Stock

LAID OUT.

DATE	JOB NO.	PARTICULARS	REAMS	QUIRES
July 30	1796	Murray's Monthly Sig. A	10	10
July 31	—	Ditto Sig. B	10	10

This card can be attached to stack of material, and each layout duly recorded upon it. The purpose of the system will be readily grasped. It shows a total of 212 reams of paper to be accounted for, and every purpose to which it has been applied. The preceding card, showing a balance of 12 reams, is returned to the countinghouse, where it may be useful for future reference. But it may also be made of service in another direction.

Stocktaking.—Most people will agree that the half-yearly or annual stocktaking is one of the most tedious processes in the printing works, absorbing a good deal of time that could be much better devoted to other duties. With the system suggested (or any other close system of accounting adapted to particular requirements) the work can be very much simplified and expedited. Whether it be in relation to stocks of paper, rolls of cloth, skins, drums of ink, oils, or any other materials, the layout cards may be returned to the countinghouse, and one intelligent clerk will audit them in one-quarter the time usually absorbed by two or more men in tramping round the works collecting the requisite data. And from experience the

writer can affirm that greater accuracy accompanies the saving in mere labour.

Remnants.—Remnants are among the inevitable minor troubles of the warehouse, yet unless turned to account in some form are sometimes productive of appreciable loss—for too many of us have heard the expression, “Oh, that doesn't matter, it's only a remnant.” Remnant in such a case is only a euphemism for reckless waste. The palpable remedy for such a condition is the adoption of a remnant register, with the various classes of stock sectionised for ready reference. Then when a small job comes along for quotation or execution it becomes easy to look to this source for stock supplies, which, when exhausted, can be crossed off with satisfaction of mind. There is no need to enlarge or particularise on this subject, but it has a distinct interest for the countinghouse.

Printers' Flag Day

THE contributions to the Printers' War Orphans' Flag Day, organised by the Joint Industrial Council, are still coming in to 24, Holborn. The sum of over £4,000 has been handed to the Printers' Pension Corporation as the result of this special effort.

Paper Bags

WE understand that Messrs. Oscar Friedheim, Ltd., of 7, Water Lane, Ludgate, E.C., have secured the sole agency of one of the largest continental bag making machine manufacturers, in addition to their existing agency for the whole of the combine of principal envelope machinery manufacturers.

Foundation Stone Laying

THE laying of the foundation stone of the Printers' Peace Memorial wing of the Lloyd Memorial Home at Deal takes place to-day (December 1st). Major Astor and Lady Astor have promised to be present, and they will be supported, we are sure, by a representative attendance of the leaders of the printing and allied trades.

Foundry Problems

MR. A. H. MUNDAY, London manager of Fry's metal foundry, is lecturing on Thursday, December 13th, at the joint meeting of the Institute of Metals (London local section), with the London section of the Institute of British Foundrymen, at the Institute of Marine Engineers, the Minories, Tower Hill, on “Some Foundry Problems”; and on Friday, December 14th, to the Worshipful Company of Stationers (arranged by the Stationers' Company and Printing Industry Technical Board), in connection with the Printing Craft Lecture Series, at Stationers' Hall, on “The Printer and his Metals.”

Binding and Printing Material for Egypt

THE British Commercial Agent for Egypt reports that the Egyptian Government Press, Cairo, is inviting tenders, to be presented by noon on the 20th December, for the supply of various binding and printing materials required during 1924-25, including binding and printing cloths, bookbinders' muslin, eyelets, glue, starch for bookbinders' paste, cotton tape, letterpress ink, roller composition, type metal, etc. United Kingdom firms interested may obtain further particulars as to conditions of tendering, specifications, and samples of the cloths required, on application to the Department of Overseas Trade.

THE · CAXTON MAGAZINE

No. 12. Vol. XXV.
DECEMBER - 1923.



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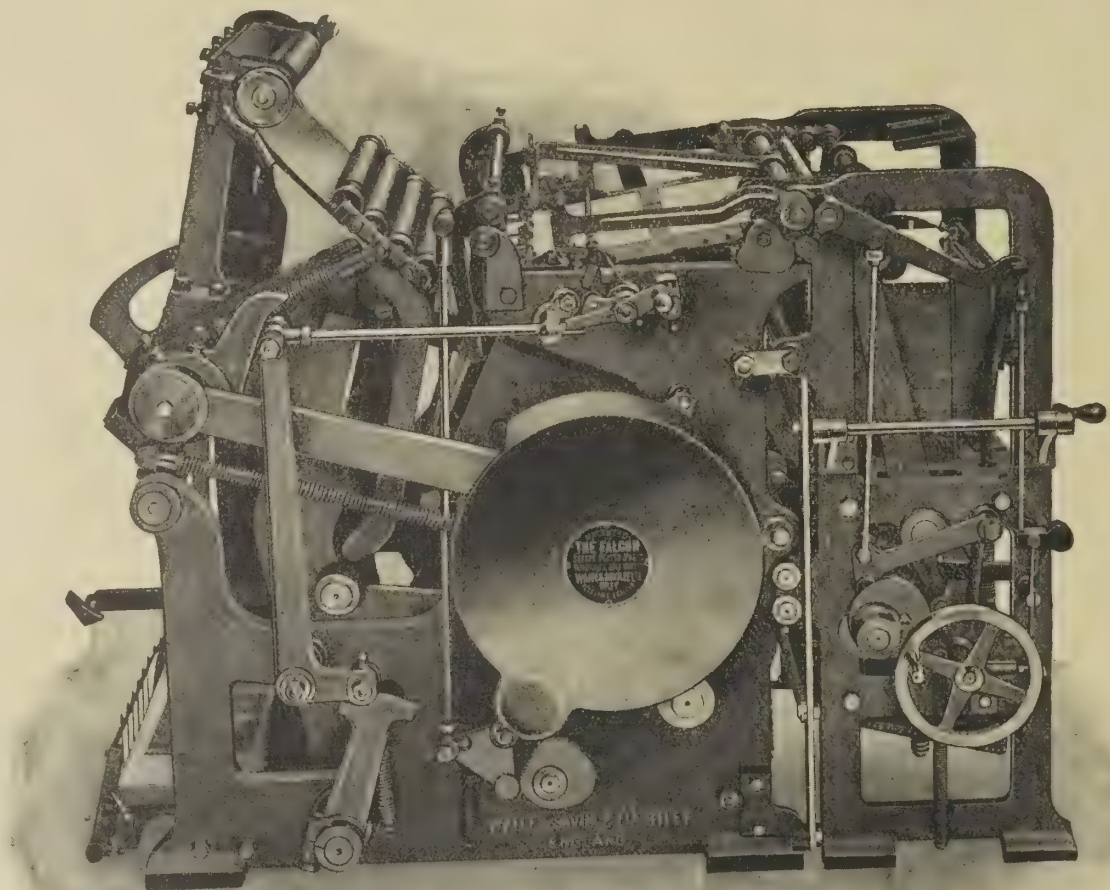
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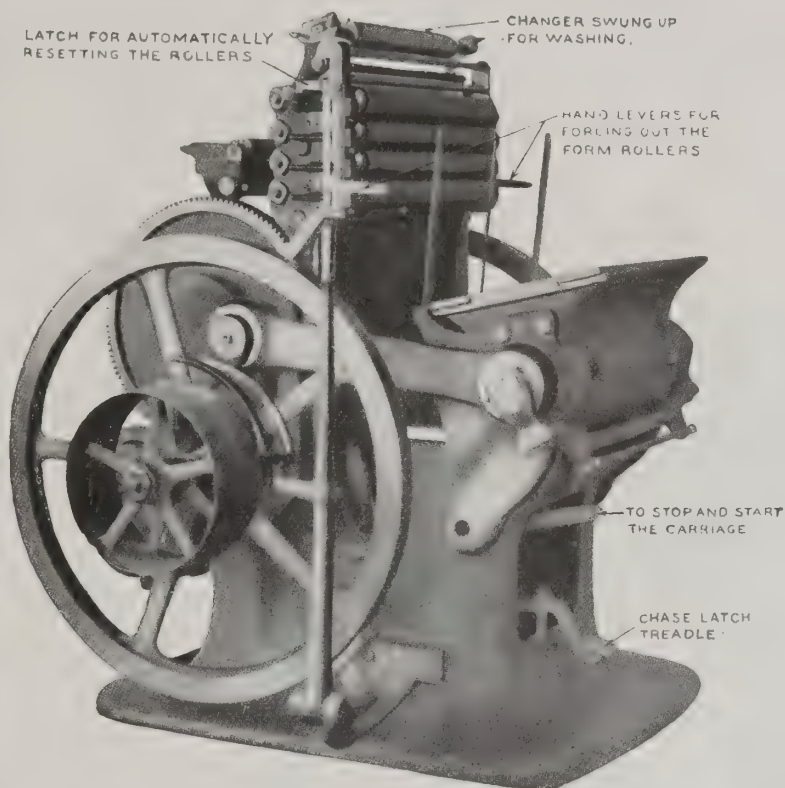
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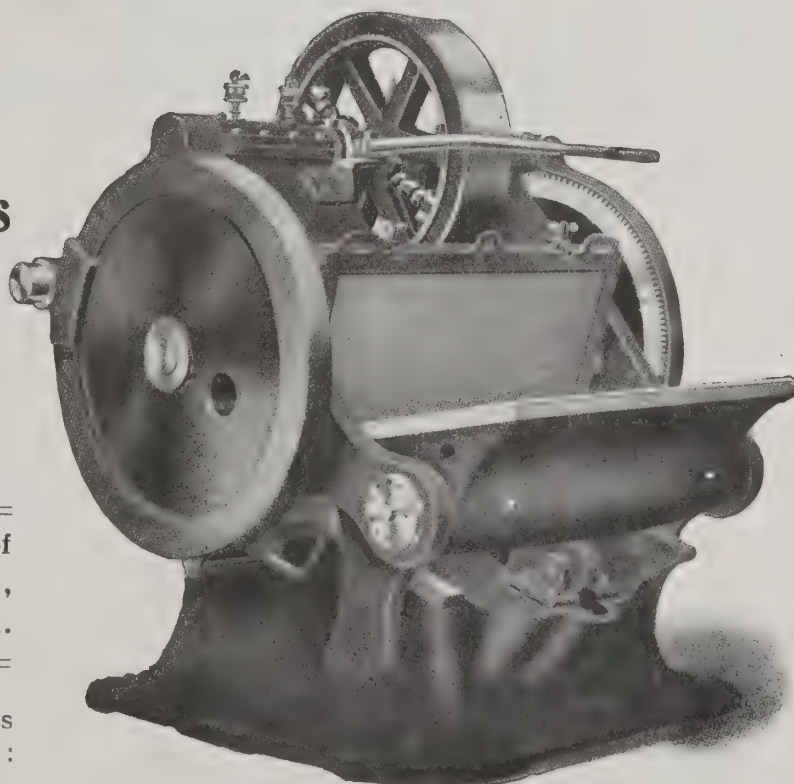
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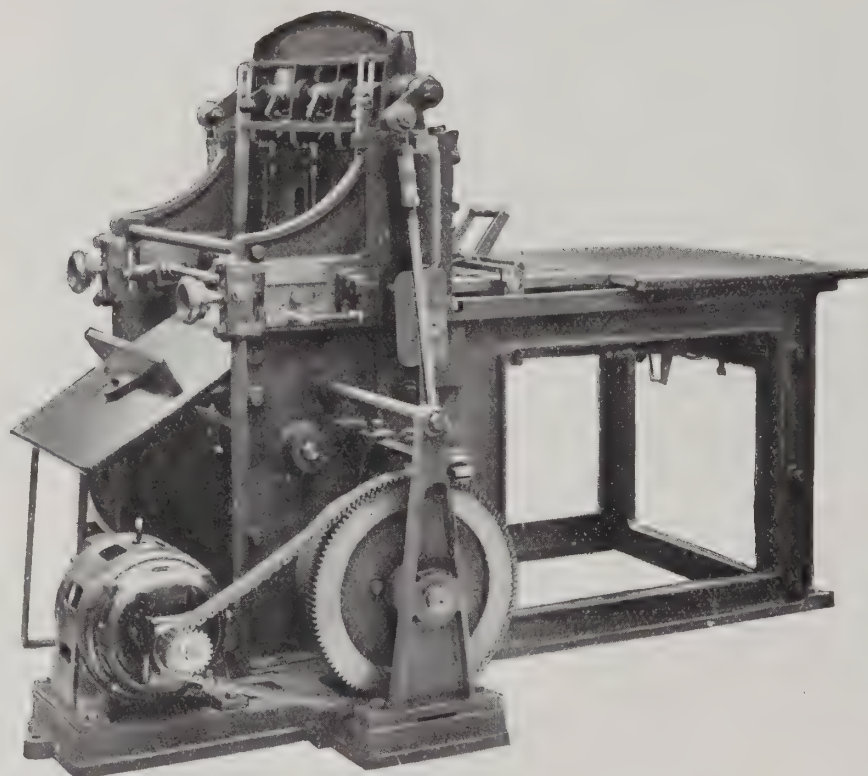
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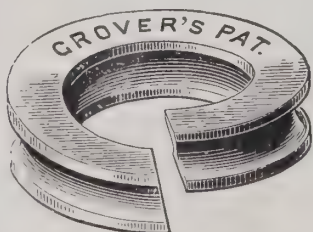
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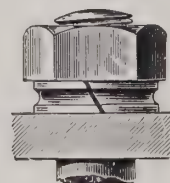
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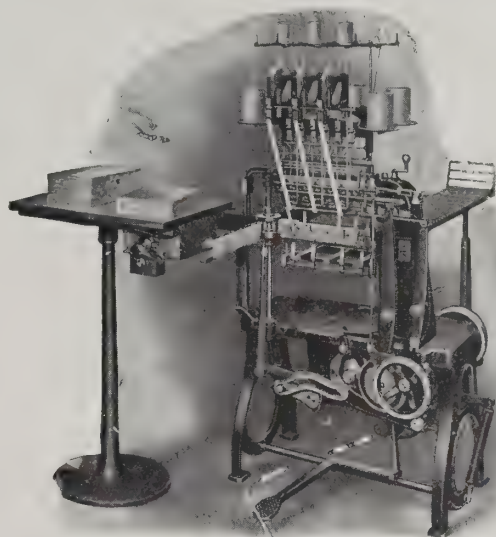


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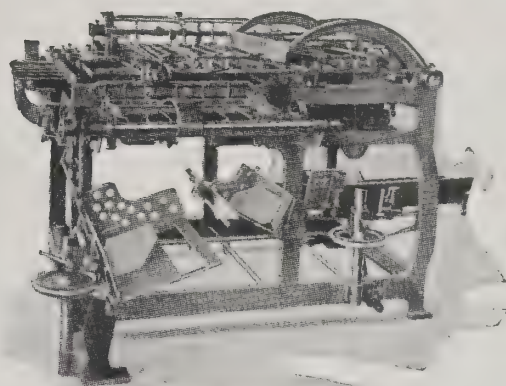
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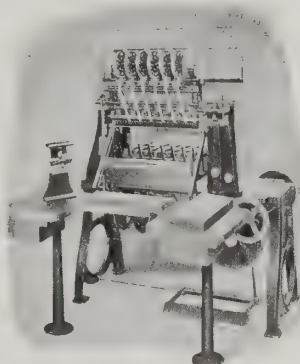


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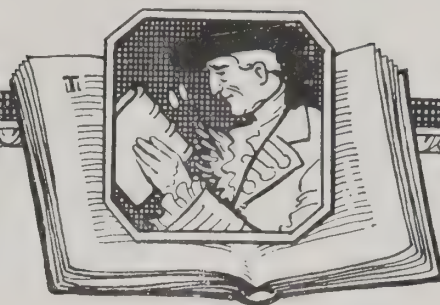
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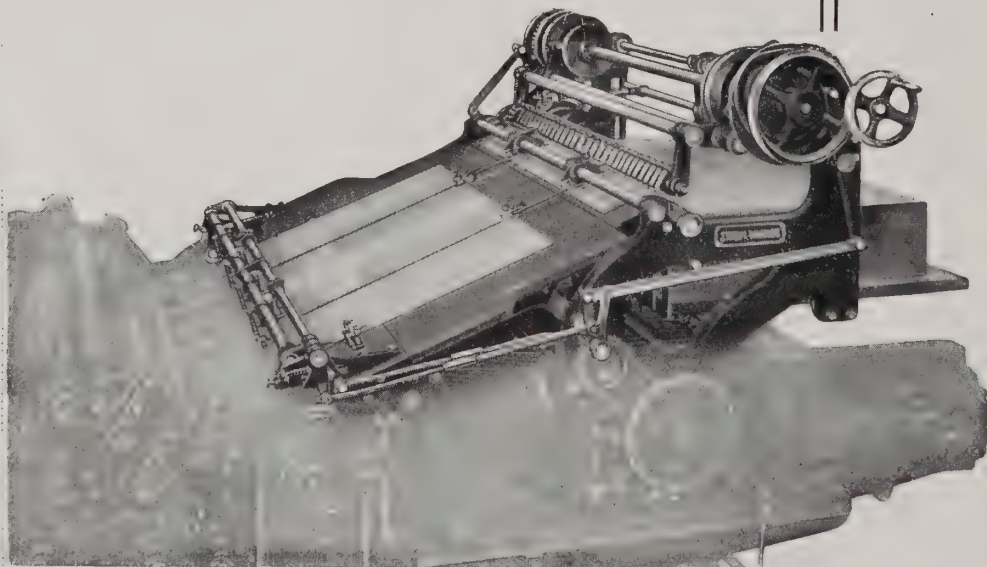
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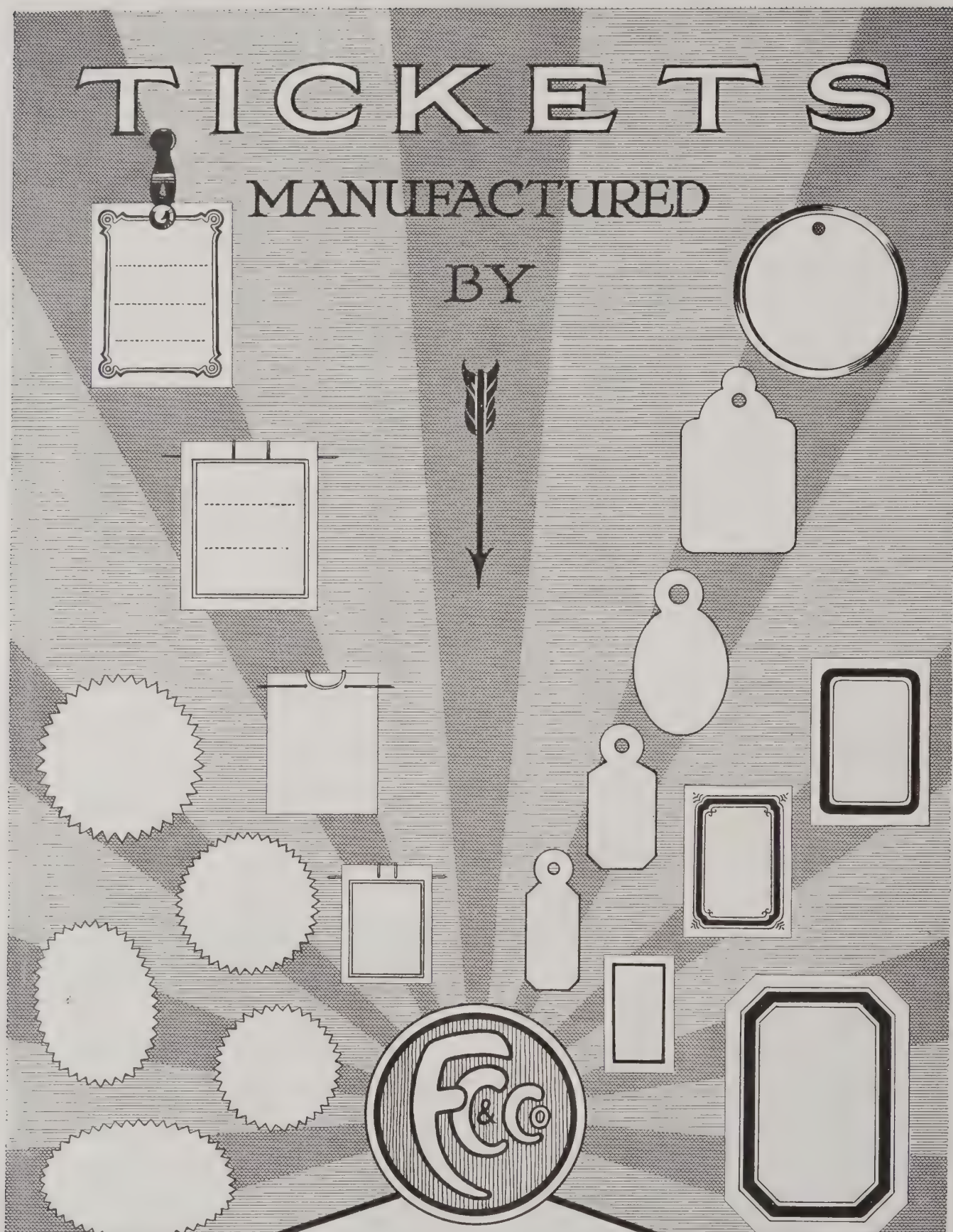
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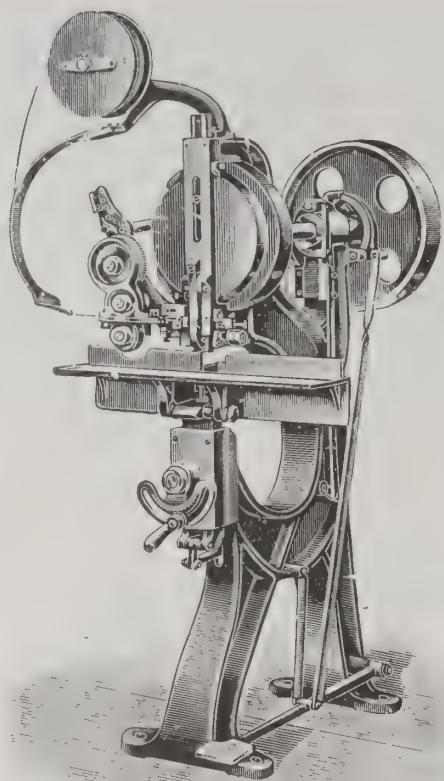
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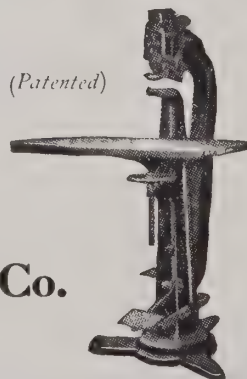
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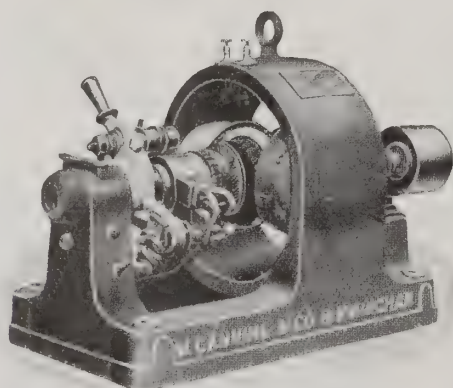
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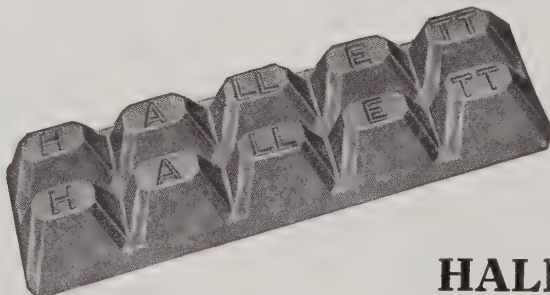
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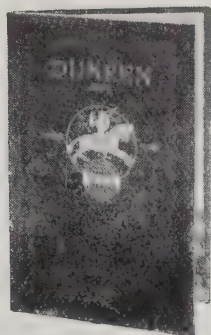
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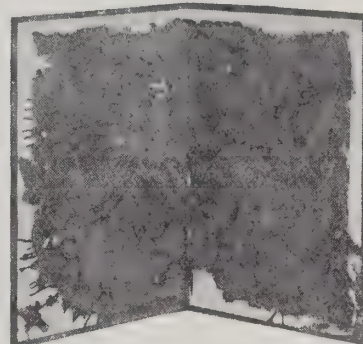
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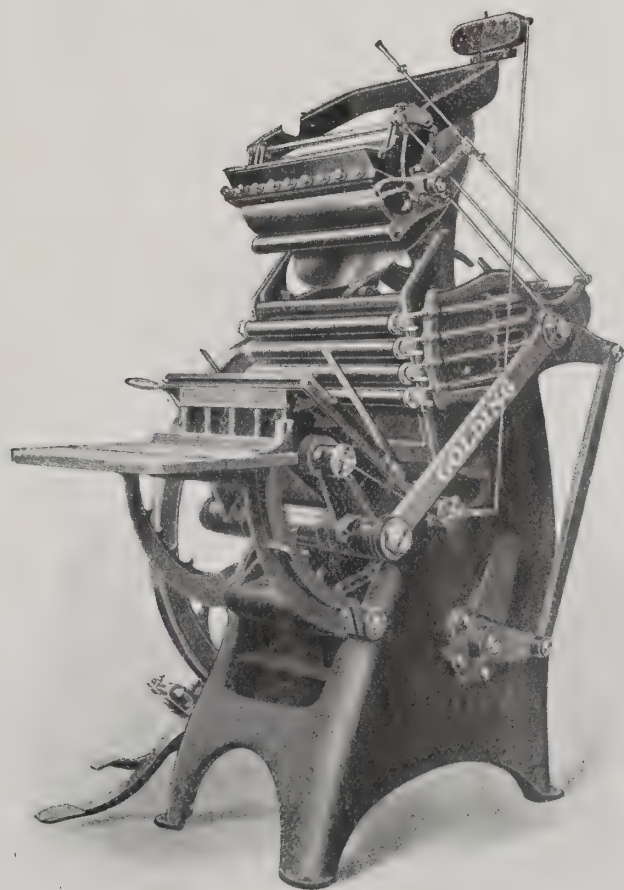
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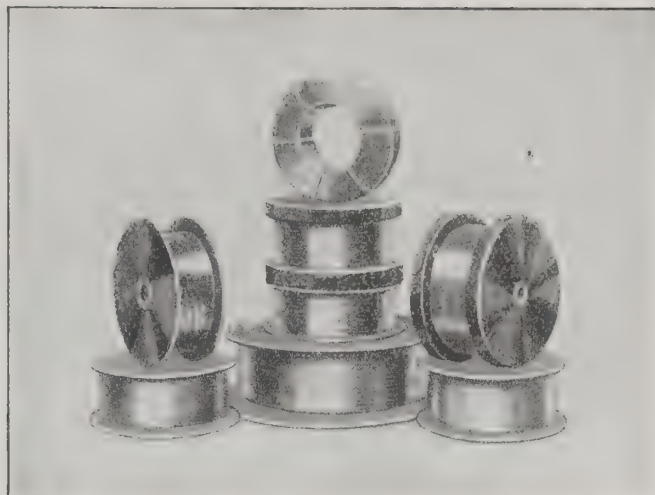


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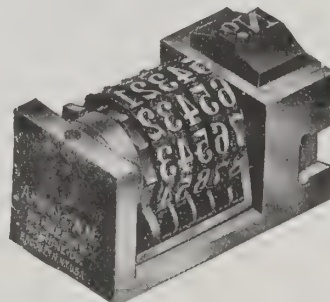
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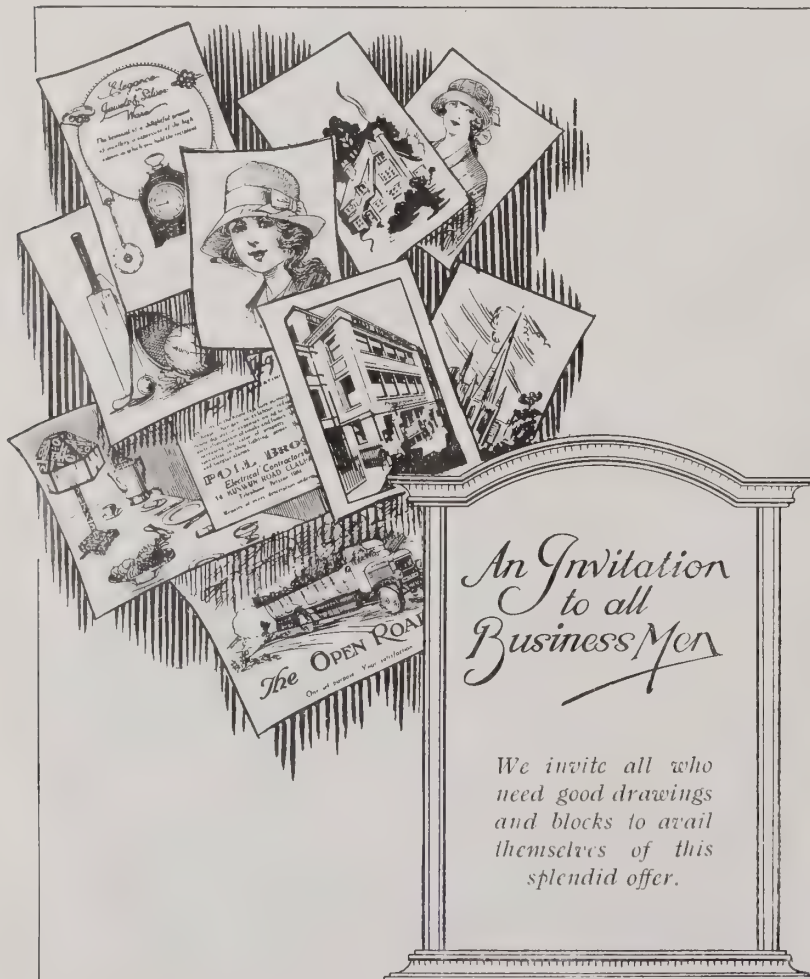
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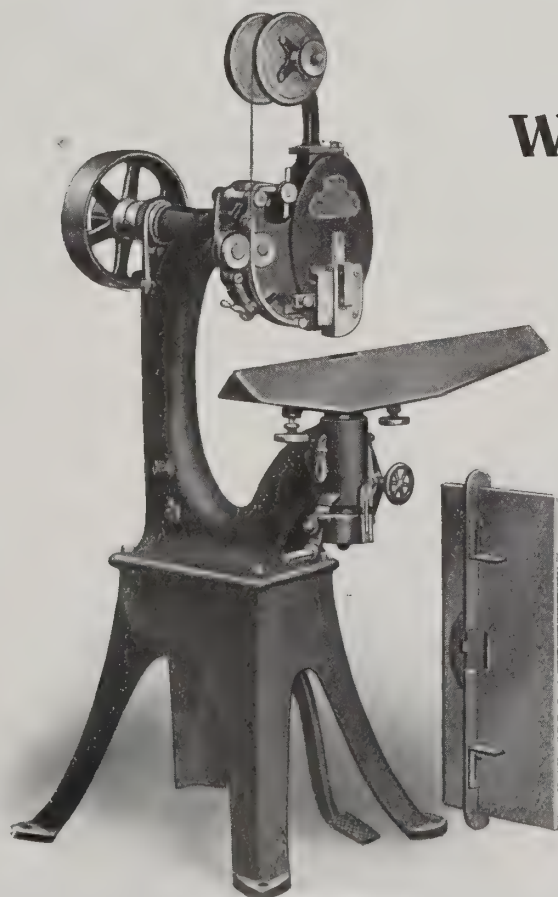
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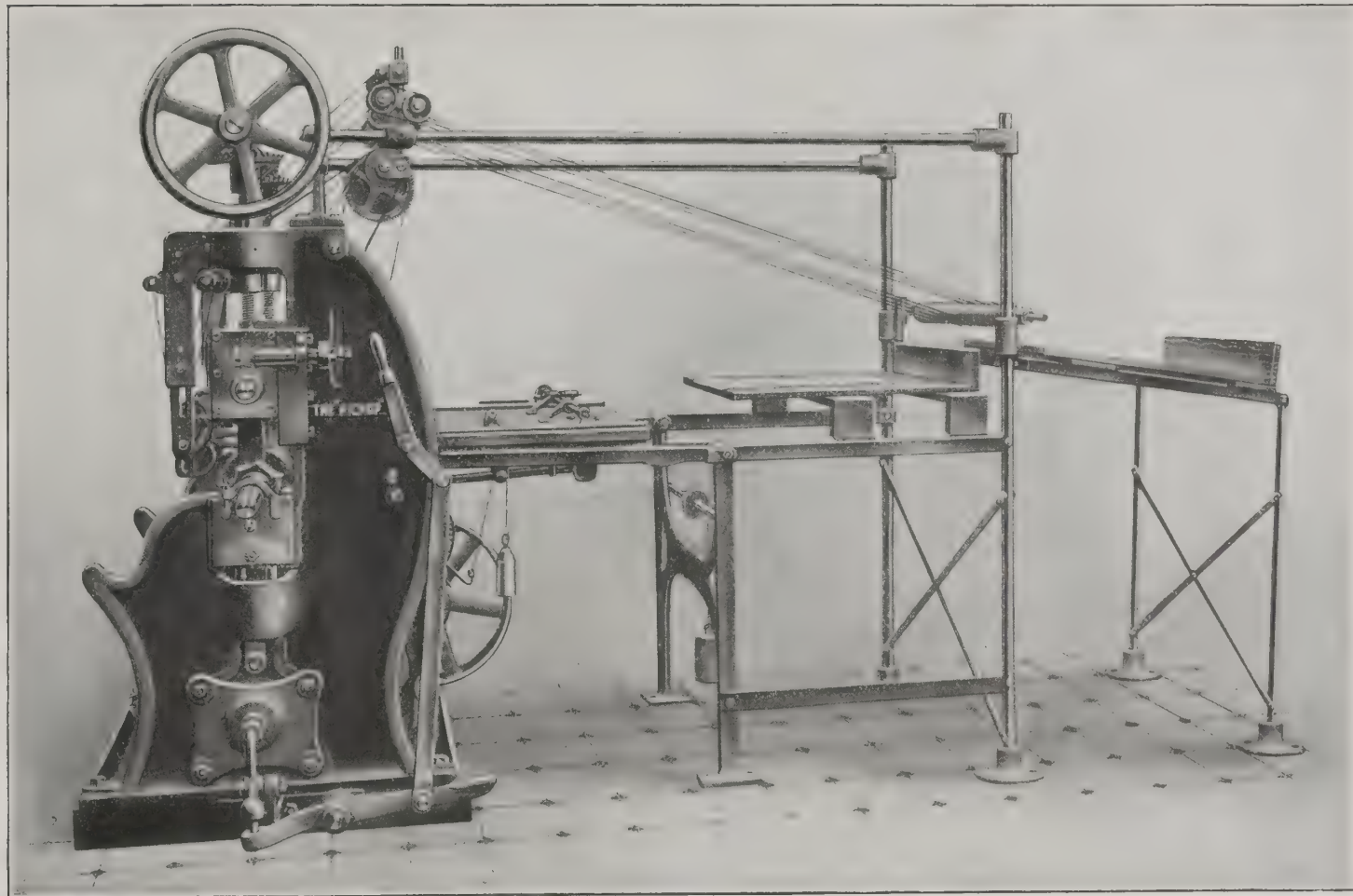
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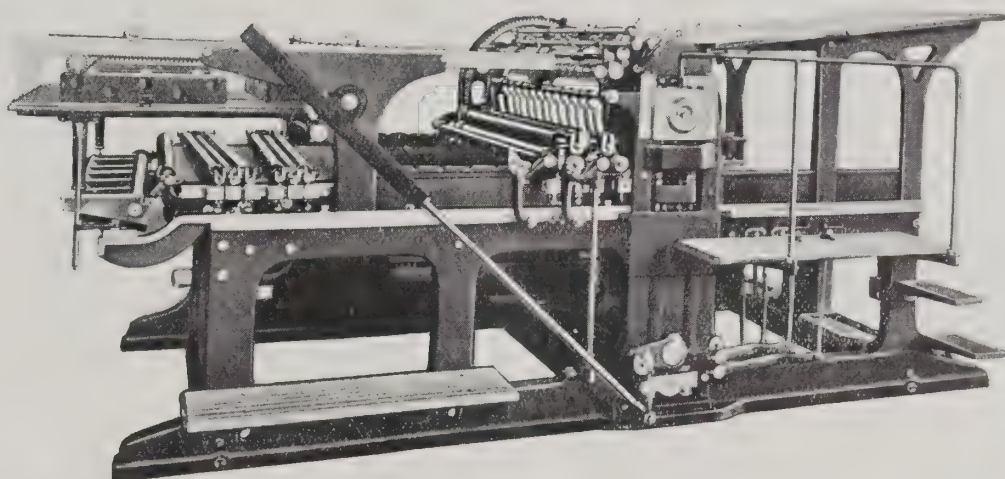
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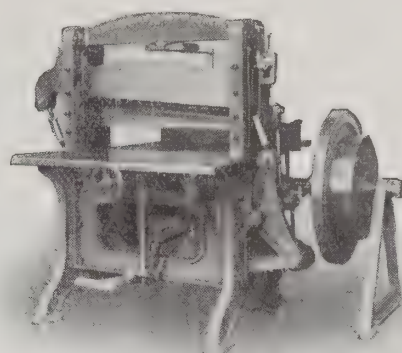
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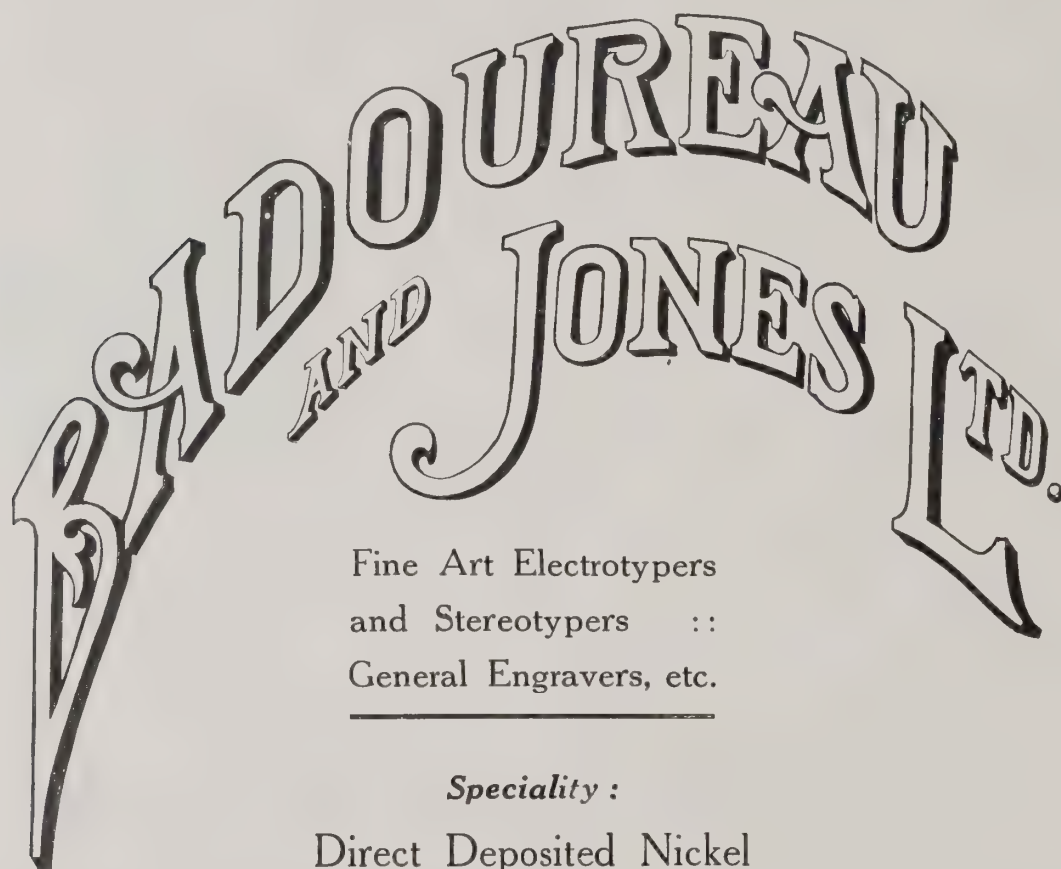


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Comstock

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TITLE SHADED LITHO

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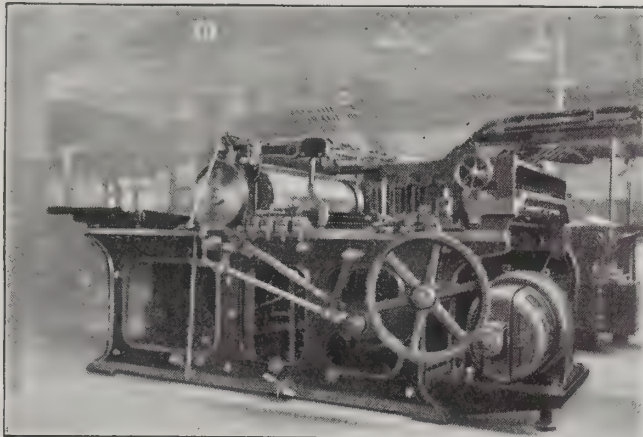
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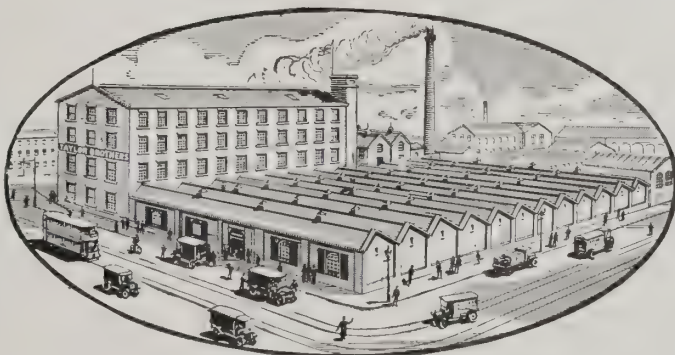
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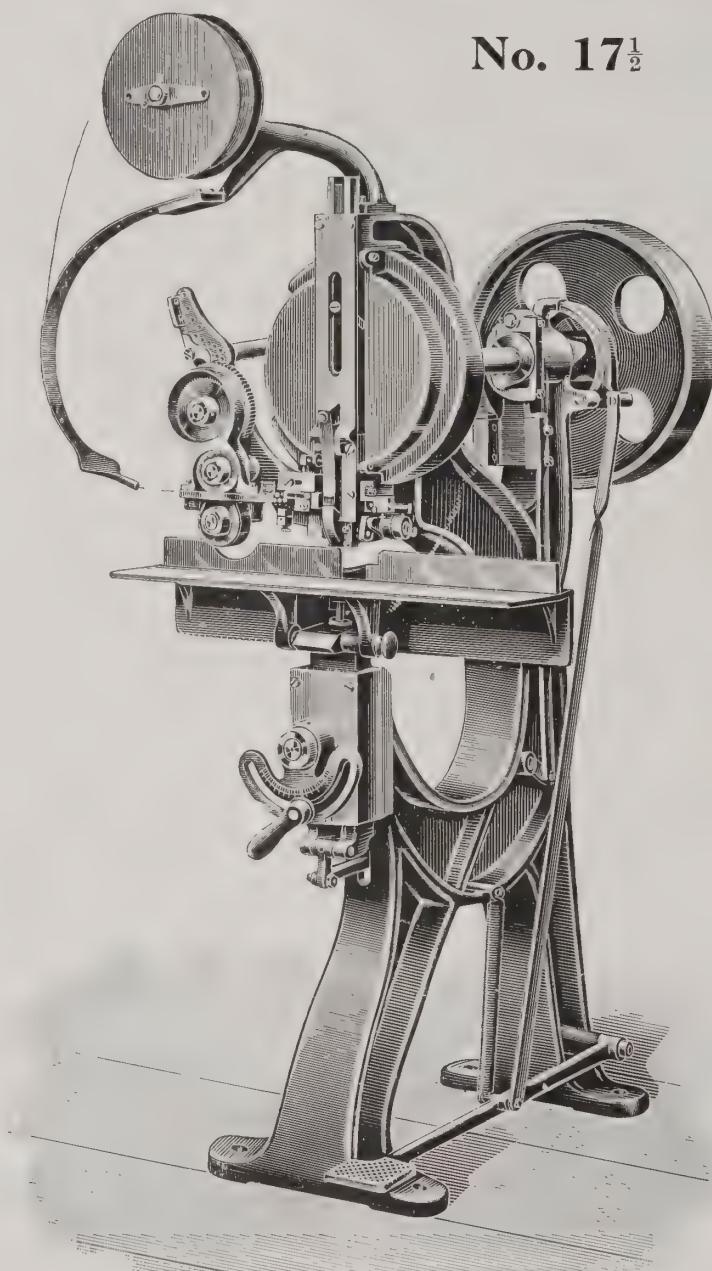
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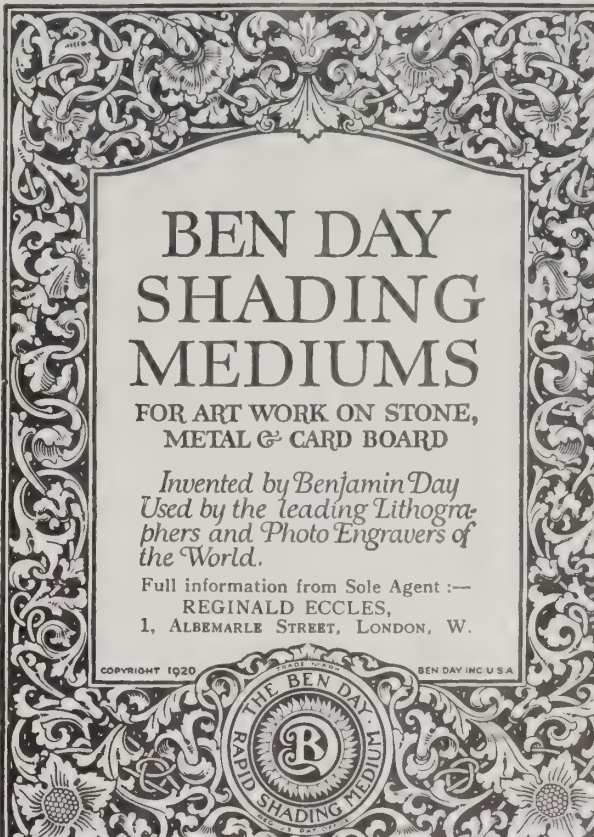
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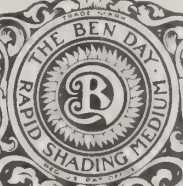
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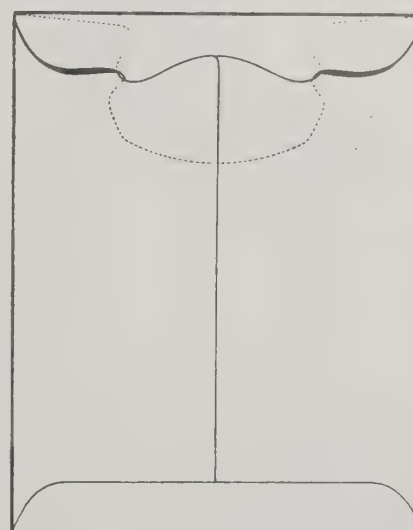
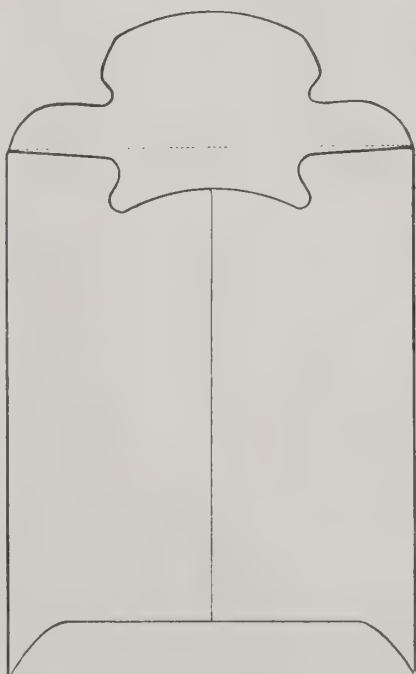
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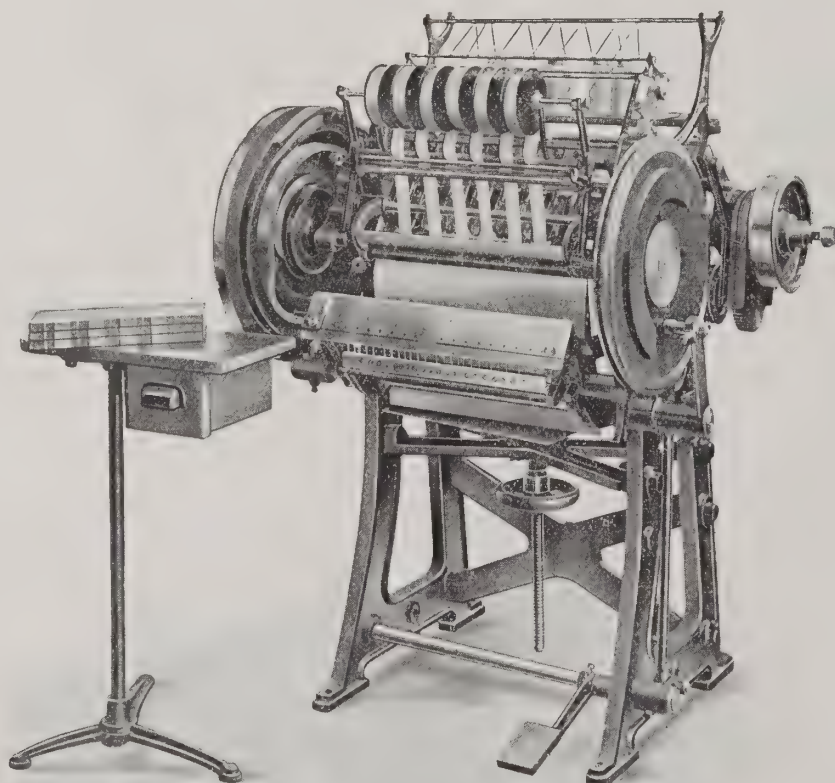
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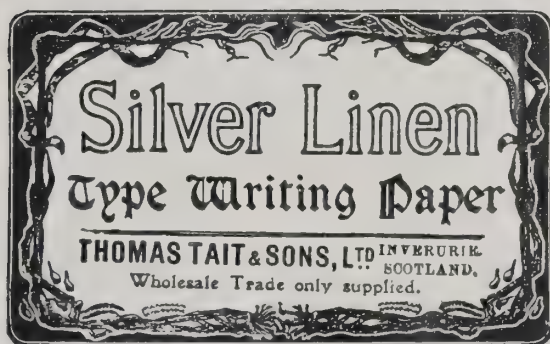
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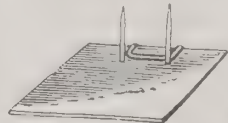
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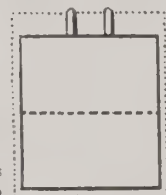


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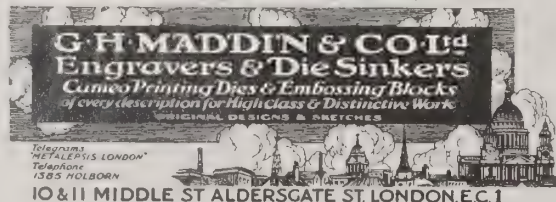
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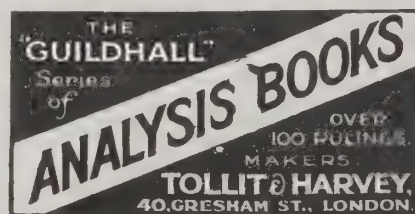
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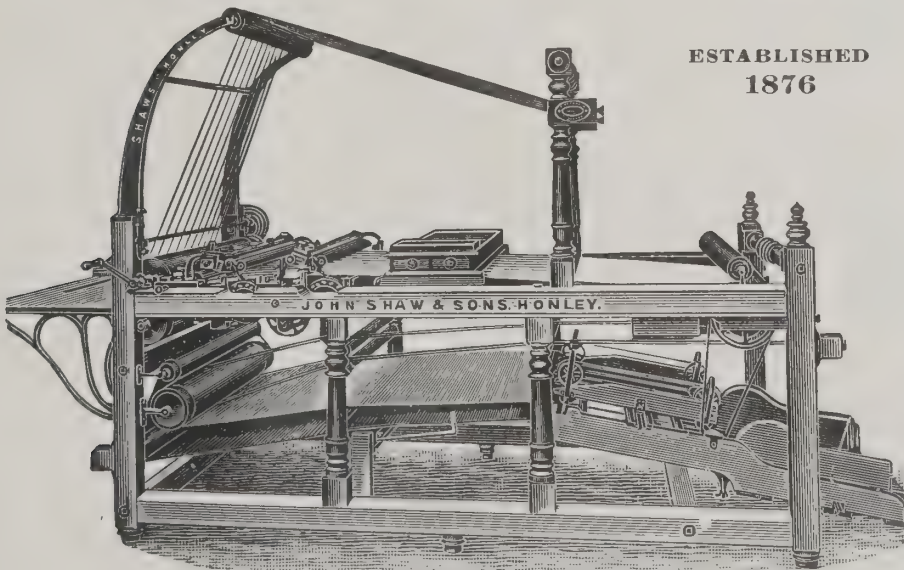
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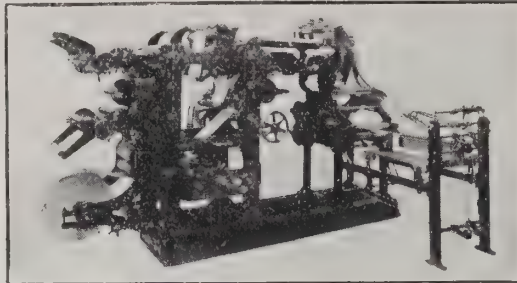
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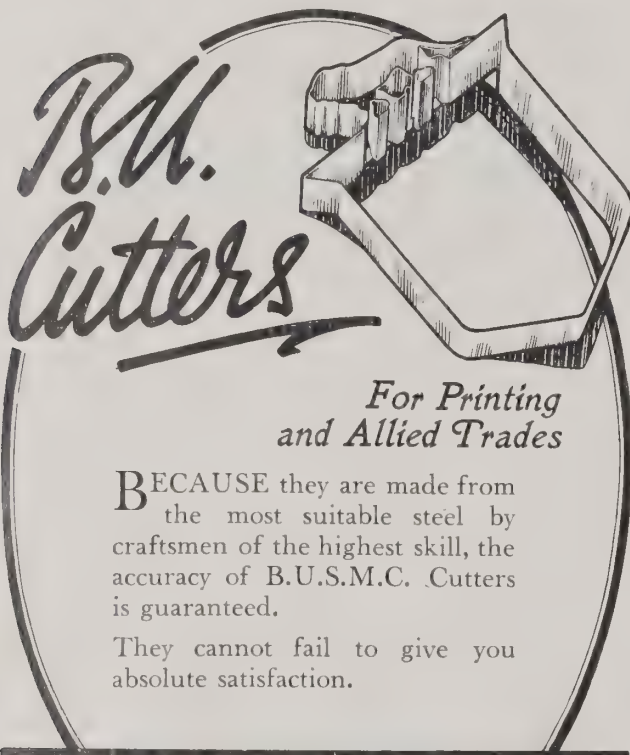
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